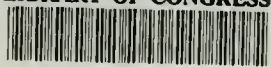


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FUNDAMENTAL PRINCIPLES  
OF  
THE BACONIAN CIPHERS

AND

APPLICATION TO BOOKS OF THE  
SIXTEENTH AND SEVENTEENTH  
CENTURIES



COMPILED BY GEORGE FABYAN

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Franciscus Bacon,

*Ætatis suæ 18.*

1578.

*Engraved by W. H. Worthington, from a Miniature by Hilliard  
in the possession of John Adair Hawkins, Esq.*

*London, Published by William Pigoray, Quarry Lane, 1825.*

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## INTRODUCTION.

The various pages in this portfolio have been assembled with the object of presenting to the student or to the inquirer the basic principles involved in the Baconian Bi-literal Cipher.

The cornerstone of the foundation might well be Bacon's own examples. They were given first in De Augmentis Scientiarum and the letters were in italic script. When italic type was first used for this purpose we do not know, but we find it in a vast pocket edition of De Augmentis published in 1662.

In 1640 Gilbert Wats issued the first English translation of De Augmentis. Many think it Bacon's original copy because we are told the work was written in English and translated into Latin 'by the help of some good pens.' In this the examples are in italic script like that in the early Latin editions.

(See pp.        to        )

A particularly fine and clear illustration is in James Spedding's translation of the work, and also in this Latin edition. These are shown in the second exhibit. (pp.        to        )

These six pages of introduction show comprehensively Bacon's own ideas of the method of using and the possibilities involved in the Bi-literal Cipher, and the inquiring student is recommended to read them carefully at the outset, with a view to informing himself of the general principles that Bacon himself has given us on the subject.

In printed matter the Bi-literal Cipher, which might more correctly be termed the Bi-formed Cipher, as its name implies, depends upon the use of two different, but closely similar forms or "fonts" of type. For convenience these are termed the "a" form and the "b" form. The first step involves an examination of each letter to determine whether it belongs to the "a" form or the "b" form, and of writing beneath it the a or the b as determined by such an examination.







Now to the interior letter, which is Biliterate, you shall fit a bifurmed exterior letter, which shall answer the other, letter for letter, and afterwards set it downe. Let the exterior example be,

*Manere te volo, donec reuenero.*

*An Example of Accommodation.*

*Manere te volo donec reuenero.*  
*a a b a b b a a b b a a b b a a b a a b a a*

We have annex likewise a more ample example of the cypher of writing *omnia per omnia*: An interior letter, which to expresse, we have made choice of a Spartan letter sent once in a Sytale or round cypher'd staffe.

*Perditae Res. Mindarus cecidit. Milites  
 esurunt. Neque hinc nos extricare neque  
 sic diutius manere possumus.*

An exterior letter, taken out of the first Epistle of Cicero, wherein a Spartan Letter is involved.

*Ego*

*Ego omni officio, ac potius praestare erga te.  
 caeteris satisfacio omnibus: Mibi ipse nun-  
 quam satisfacio. Santa est enim magni-  
 tudo tuorum erga me meritum, ut quoni-  
 am tu, nisi perfecta res, de me non conques-  
 si; ego, quia non idem in tua causa efficio,  
 vitam mihi esse acerbam putem. In cau-  
 sa haec sunt: Ammonius Regis Legatus  
 aperse pecunia nos oppugnat. Res agitur  
 per eosdem creditores, per quos, cum tu ade-  
 ras, agebatur. Regis causa, si qui sunt,  
 qui velint, qui pauci sunt, omnes ad Pompe-  
 nium rem deferri volunt. Senatus Reli-  
 gionis calumniam, non religione, sed ma-  
 iestatis, et illius Regiae Larvitionis  
 annidat compescit. &c.*

Ad Ciphraſ igitur veniendum.<sup>1</sup> Earum genera haud pauca ſunt: Ciphrae ſimplices; Ciphrae non-ſignificantibus characteribus intermixtae; Ciphrae duplices literas uno characterẽ com-plexae; Ciphrae Rotae; Ciphrae Clavis; Ciphrae Verborum; aliae. Virtutes autem in Ciphriſ requirendae tres ſunt; ut ſint expeditae, non nimis operosae ad ſcribendum; ut ſint ſidae, et nullo modo pateant ad deciprandum; addo denique, ut, ſi fieri poſſit, ſuſpitione vacent. Si enim epistolae in manus eorum devenient qui in eos qui ſcribunt, aut ad quos ſcribuntur, po- teſtatem habeant, tametsi Ciphra ipſa fida ſit et deciptratu

orthography does preſerve it) up to the preſent time. For the future, pronunciation would ſtill be free to change, and orthography would ſtill follow; but the changes of pronunciation would be leſs rapid and capricious, and the correſponding changes of orthography would be not gradual but immediate. Pronunciation would change, not according to faſhion or accident, but according to the laws of nature; and each change would be registered as it came in the printed records of the language. All this would ſurely be a great advantage, whether we regard language as a medium of communica- tion, for which it ſerves beſt when it is moſt uniform and conſtant, or as a record of the progreſs of human thought, for which it ſerves the better in proportion as capri- cious and accidental changes are excluded and natural changes marked and regis- tered.

It ſeems probable thinking of ſome particular ſcheme propoſed in his own day, in which the exiſting alphabet was to be uſed. Many ſuch partial ſchemes of ortho- graphical reform have been attempted from time to time, all of which may be juſtly condemned as "uſeleſs ſubſtitutes," not becauſe the thing aimed at — *ut ſcilicet æquid pronunciationi cuſtodia ſit* — would be uſeleſs, if accompliſhed, but becauſe, without ſuch a re-conſtruction of the alphabet as ſhould enable us to aſſign to each diſtinct ſound a diſtinct character, the thing *cannot* be accompliſhed. With an alphabet of only twenty-ſix letters, it is impoſſible to make the ſpelling of Engliſh repreſent the pronunciation, becauſe there are more than twenty-ſix diſtinct ſounds uſed in Eng- liſh ſpeech. It has recently been ſhown, however, that with an alphabet of only forty letters, every ſound uſed in ſpeaking good Engliſh may be repreſented accurately enough for all practical purpoſes; and a few more would probably include all the ſounds of all the claſſical languages in Europe.

Two or three alphabets of this kind have been ſuggeſted within the laſt hundred years. There was one propoſed by Benjamin Franklin, another by Dr. William Young, another by Sir John Herschel. But the firſt ſerious attempt to bring ſuch an alphabet into general uſe, and fairly to meet and overcome all the practical as well as all the theoretical difficulties, was made by Mr. Alexander Ellis and Mr. Isaac Pitman in 1848.<sup>2</sup> And there can be no doubt that by means of their alphabet every Engliſh word now in uſe may be ſo written that the ſpelling ſhall conſtitute a ſufficient direction for the pronunciation. Nor is there any reſon to apprehend that it would ever be neceſſary to remodel it, ſince, however the faſhion of pronunciation may change, it is not likely that any new elementary ſounds will be developed; and therefore, though we might have to ſpell ſome of our words differently, we ſhould ſtill be able to ſpell them out of the ſame alphabet.

As for the fear that, if ſuch a reformation were adopted, works compoſed preſently would become unintelligible, it has been aſſerted by many experiments that chil- dren who have learned to read books printed phonetically in the new alphabet eaſily teach themſelves to read books printed in the ordinary way; and therefore, even if the new ſyſtem ſhould become univerſal for all new books, no one would have any diffi- culty in maſtering the old ones. — J. S.]

<sup>1</sup> See, for an account of theſe ciphers, the appendix at the end of the volume, in which the author's biliteral cipher (ſee infra, p. 659.) ſeems, as I have there pointed out, to be connected with one which had been given by Porta, which alſo depends on the principle of which the Electric Telegraph is now a familiar illuſtration, that any number of things may be denoted by combinations of two ſigns, as in the binary ſcale of

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impoſſibilis, tamen ſubjicitur hæc res examini et quaſtioni; niſi Ciphra ſit ejusmodi, quæ aut ſuſpitione vacet aut examina- tionem eludat. Quod vero ad eluſionem examinis attinet, ſuppetit inventum ad hoc novum atque utile, quod cum in promptu habeamus, quorſum attinet illud inter Deſiderata referre, ſed potius id ipſum proponere? Hoc hujusmodi eſt; ut habeat quis duo alphabeta, unum literarum verarum, alterum non-ſignificantium; et ſimul duas epistolas involvat, unam quæ ſecretum deferat, alteram qualem verſimile fuerit ſcribentem miſſurum fuiſſe, abſque periculo tamen. Quod ſi quis de Ciphra ſevere interrogetur, porrigat ille alphabetum non-ſigni- ficantium pro veris literis, alphabetum autem verarum literarum pro non-ſignificantibus. Hoc modo incidet examiner in epi- stolam illam exteriorem; quam cum probabilem inveniet, de interiori epistola nihil ſuſpicebitur. Ut vero ſuſpicio omnis abſit, aliud inventum ſuſpicionis, quod certe cum adoleſcentuli eſſemus Pariſiis excogitavimus; nec etiam adhuc viſi nobis res digna eſt quæ pereat. Habet enim gradum Ciphrae altiſſimum; nimirum ut *omnia per omnia* ſignificari poſſint; ita tamen, ut ſcriptio quæ involvitur quintuplo minor ſit quam ea cui invol- vatur: alia nulla omnino requiritur conditio, aut reſtrictio, id hoc modo fiet. Primo, univerſe literæ alphabeti in duas tan- tummodo literas ſolvantur per tranſpoſitionem earum. Nam tranſpoſitio duarum literarum per locos quinque, differentiis triginta duabus, multo magis viginti quatuor (qui eſt numerus alphabeti apud nos) ſufficiet.<sup>1</sup> Hujus alphabeti exemplum tale eſt.

#### Exemplum Alphabeti Biliterarii.<sup>2</sup>

A	B	C	D	E	F	G
aaab.	aaab.	aaab.	aaab.	aaab.	aaab.	aaab.
H	I	K	L	M	N	O
aabbb.	abaaa.	abab.	abab.	abab.	abab.	abab.
P	Q	R	S	T	V	W
abbb.	abbb.	baaaa.	baab.	baab.	baab.	baab.
X	Y	Z.				
babab.	babab.	babbb.				

<sup>1</sup> There is a ſimpler way of attaining the ſame end, viz. by uſing two ſets of characters, the differences being, as in Bacon's method, intended to be imperceptible, and making the length of the intervals at which thoſe of one ſet recur ſignificant of the letters of the "interius ſcriptum." This is a ſyſtem mentioned by writers on the ſubject; whether ever actually uſed, I do not know.

<sup>2</sup> For this and the following examplæ, a ſpecial character is uſed in the original.

Necesse quiddam obiter hoc modo perfectum est. Etenim ex hoc ipso patet modus, quo ad omnem loci distantiam, per obiecta quæ vel visui vel auditui subijci possint, sensa animi proferre et significare liceat; si modo obiecta illa, duplis tantum differentie capacia sunt; veluti per campanas, per buccinas, per flammeos, per sonitus tormentorum, et alia quæcunque. Verum ut inceptum persequamur, cum ad scribendum accingeris, epistolam interiorē in Alphabetum hoc Biliterarium solves. Sit epistola interior;

*Fuge.*

*Exemplum Solutionis.*

<i>F</i>	<i>V</i>	<i>G</i>	<i>E.</i>
<i>Aabab.</i>	<i>baabb.</i>	<i>aabba.</i>	

Presto simul sit aliud Alphabetum Biforme; nimirum quod singulas Alphabeta Communis literas, tam capitales quam minores, duplici forma, prout euique commodum sit, exhibeat.

*Exemplum Alphabeti Biformis.<sup>1</sup>*

<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>
<i>A</i>	<i>D</i>	<i>a</i>	<i>B</i>	<i>C</i>	<i>G</i>	<i>c</i>	<i>e</i>
<i>I</i>	<i>D</i>	<i>d</i>	<i>E</i>	<i>F</i>	<i>H</i>	<i>f</i>	<i>i</i>
<i>G</i>	<i>K</i>	<i>g</i>	<i>H</i>	<i>I</i>	<i>M</i>	<i>m</i>	<i>p</i>
<i>K</i>	<i>K</i>	<i>h</i>	<i>L</i>	<i>N</i>	<i>O</i>	<i>n</i>	<i>q</i>
<i>N</i>	<i>N</i>	<i>i</i>	<i>O</i>	<i>P</i>	<i>R</i>	<i>p</i>	<i>s</i>
<i>Q</i>	<i>Q</i>	<i>q</i>	<i>R</i>	<i>S</i>	<i>T</i>	<i>s</i>	<i>y</i>
<i>T</i>	<i>T</i>	<i>t</i>	<i>U</i>	<i>V</i>	<i>X</i>	<i>v</i>	
<i>W</i>	<i>W</i>	<i>w</i>	<i>X</i>	<i>Y</i>	<i>Z</i>	<i>y</i>	
			<i>Z</i>				

Tum denum epistolæ interiori, jam factæ biliteratæ, epistolam exteriorē biformem literarum accommodabis, et postea describes. Sit epistola exterior;

*Manere te volo donec venero.*

tion, resembling handwriting, and apparently cut in wood for the occasion. But as it is only in the *Alphabetum Biforme* and the *Exemplum Accommodatioris* that anything depends upon the shape of the letters, I have printed all the rest in the common Italic type. — *J. S.*

<sup>1</sup> This biform alphabet is set out somewhat differently in the original edition. The characters are cut to represent handwriting, the distinctions being made by loops or flourishes; and the (a) or (b) is repeated in every case. By keeping the columns distinct, I have avoided the necessity of this repetition; and I have obtained the requisite distinction between the two sets of characters by using types belonging to two different fonts. The particular forms of the letters are of course immaterial, so long as those which stand for a can be clearly distinguished from those which stand for b, and the table, as I have arranged it, will be found easier of reference. — *J. S.*

*Exemplum Accommodationis.*

<i>F</i>	<i>V</i>	<i>G</i>	<i>E.</i>
<i>aababb</i>	<i>aa</i>	<i>bb</i>	<i>aa</i>
<i>Manere</i>	<i>te</i>	<i>volo</i>	<i>donec</i>
			<i>venero.</i>

Apposuius etiam exemplum aliud largius ejusdem epistolæ, scribendi omnia per omnia.

Epistola interior; ad quam delegimus epistolam spartanam, missam olim in sextale.

*Perditæ res. Minderas cecidit. Mildes esuriant. Neque hinc nos extricare, neque hic diutius manere possumus.*

Epistola exterior, sumpta ex epistola prima Ciceronis; in qua epistola spartana involvitur.

*Ego omni officio ac potius pietate eripit te cunctis sacrificiis omnibus. Mihi ipse nunquam satisfacio. Tanta est enim iniquitudo tuæ rei, ut me meritorum, ut quoniam tu, nisi perfecta res, de me non cupias; ego, quia non idem in tua causa effugio, vitam mihi esse decem præponam. In causa hæc sunt: Amantius regis legatus aperte pericula non oppugnat: res agitur per eandem credidit per quæ cum tuas res, ut speratur: regis causa si qui sunt qui vident, qui putati sunt, etiam ad periculum rem deferri voluit: sanctas religio edicunt, non religio sed malevolentia, et illius regis largitionis iuribus compulsi, &c.*

Doctrina autem de Ciphra aliam secum traxit doctrinam erga ipsam relativam. Illa est de Decipheratione, sive reservatione cipherarum, sicut quis alphabetum cipheræ aut pactum de latebra penitus ignoret. Res sane est illa laboriosa simul et ingeniosa, et arcanis principum, veluti et illa prior, dicata. At tamen precautione solerti fieri possit inutilis; etsi quomodo res minus eo habent magis prorsus sit usus. Etenim si cipheræ introductæ essent honeste et fideles, plurimæ fierent quæ operam decipheratoris prorsus eluderent et excluderent; quæ tamen sint satis commode et expeditæ ad legendum aut scribendum. Verum imperitia et insectia secretariorum et amanuensium in aulis principum tanta est, ut maxima plerumque ne scia cipheris in firmis et futilibus committantur.

Interعا fieri potest, ut si plecter quispiam nos in enumeratione et quasi censurarium iugere, ut et utrumque copia habere, veluti in actum adducimus) auctor et multiplicare ut in 1000 admirationi; cum tamen nimirum eorum totum et tantum videretur.



speak of *-torics* or *metre*) it is (as I said before) like a luxuriant plant, that comes of the best of the earth, without any formal seed. Wherefore it spreads everywhere and is scattered far and wide, so that it would be vain to take thought about the defects of it. With this therefore we need not trouble ourselves. And with regard to Accents of words, it is too small a matter to speak of; unless perhaps it be thought worth remarking, that while the accentuation of *words* has been exquisitely observed, the accentuation of *sentences* has not been observed at all. And yet it is common to all mankind almost to drop the voice at the end of a period, to raise it in asking a question, and other things of the kind not a few. And so much for the part of Grammar which relates to Speech.

As for Writing, it is performed either by the common alphabet (which is used by everybody) or by a secret and private one, agreed upon by particular persons; which they call *ciphers*. And with regard to the common orthography itself, a controversy and question has been raised among us,—namely, whether words ought to be written as they are pronounced, or in the usual way. But this apparently reformed style of writing (viz. in which the spelling should agree with the pronunciation) belongs to the class of unprofitable subtleties. For the pronunciation itself is continually changing; it does not remain fixed; and the derivations of words, especially from foreign tongues, are thereby completely obscured. And as the spelling of words according to the fashion is no check at all upon the fashion of pronunciation, but leaves it free, to what purpose is this innovation?

Let us proceed then to Ciphers. Of these there are many kinds: simple ciphers; ciphers mixed with non-significant characters; ciphers containing two different letters in one character; wheel-ciphers; key-ciphers; word-ciphers; and the like. But the virtues required in them are three; that they be easy and not laborious to write; that they be safe, and impossible to be deciphered; and lastly that they be, if possible, such as not to raise suspicion. For if letters fall into the hands of those who have power either over the writers or over those to whom they are addressed, although the cipher itself may be safe and impossible to decipher, yet the matter comes under examination and question: unless the cipher be such as either to raise no suspicion or to elude inquiry. Now for this

elusion of inquiry, there is a new and useful contrivance for it, which as I have it by me, why should I set it down among the desiderata, instead of propounding the thing itself? It is this: let a man have two alphabets, one of true letters, the other of non-significants; and let him infold in them two letters at once; one carrying the secret, the other such a letter as the writer would have been likely to send, and yet without anything dangerous. Then if any one be strictly examined as to the cipher, let him offer the alphabet of non-significants for the true letters; and the alphabet of true letters for non-significants. Thus the examiner will fall upon the exterior letter; which finding probable, he will not suspect anything of another letter within. But for avoiding suspicion altogether, I will add another contrivance, which I devised myself when I was at Paris in my early youth, and which I still think worthy of preservation. For it has the perfection of a cipher, which is to make anything signify anything; subject however to this condition, that the infolding writing shall contain at least five times as many letters as the writing infolded: no other condition or restriction whatever is required. The way to do it is this: First let all the letters of the alphabet be resolved into transpositions of two letters only. For the transposition of two letters through five places will yield thirty-two differences; much more twenty-four, which is the number of letters in our alphabet. Here is an example of such an alphabet.

*Example of an Alphabet in two letters.*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>	<i>G</i>
<i>Aaaa.</i>	<i>aaab.</i>	<i>aaab.</i>	<i>aaab.</i>	<i>aaab.</i>	<i>aaab.</i>	<i>aaab.</i>
<i>H</i>	<i>I</i>	<i>K</i>	<i>L</i>	<i>M</i>	<i>N</i>	<i>O</i>
<i>aabbb.</i>	<i>abaaa.</i>	<i>abaa.</i>	<i>abab.</i>	<i>abab.</i>	<i>abba.</i>	<i>abbb.</i>
<i>P</i>	<i>Q</i>	<i>R</i>	<i>S</i>	<i>T</i>	<i>V</i>	<i>W</i>
<i>abbbb.</i>	<i>baaaa.</i>	<i>baaa.</i>	<i>baab.</i>	<i>baab.</i>	<i>baab.</i>	<i>baaa.</i>
<i>X</i>	<i>Y</i>	<i>Z.</i>				
<i>babab.</i>	<i>babba.</i>	<i>babbb.</i>				

Nor is it a slight thing which is thus by the way effected. For hence we see how thoughts may be communicated at any distance of place by means of any objects perceptible either to the eye or ear, provided only that those objects are capable of two differences: as by bells, trumpets, torches, gun-shots, and the

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ple. But to proceed with our business: when you prepare to write, you must reduce the interior epistle to this bilateral alphabet. Let the interior epistle be

*Fly.*

*Example of reduction.*

*F L Y.*  
*abab. ababa. babba.*

Have by you at the same time another alphabet in two forms; I mean one in which each of the letters of the common alphabet, both capital and small, is exhibited in two different forms,—any forms that you find convenient.

*Example of an Alphabet in two forms.*

a	b	a	b	a	b	a	b	a	b	a	b	a	b											
A	D	G	K	N	Q	T	W	B	E	H	L	O	R	U	X	Z	C	F	I	M	P	S	V	Y
a	d	g	k	n	q	t	w	b	e	h	l	o	r	u	x	z	c	f	i	m	p	s	v	y

Then take your interior epistle, reduced to the bilateral shape, and adapt to it letter by letter your exterior epistle in the bifform character; and then write it out. Let the exterior epistle be,

*Do not go till I come.*

*Example of Adaptation.*

*F L Y.*  
*aa bab. ab abab a bba.*  
*Do not go till I come.*

I add another larger example of the same cipher,—of the writing of anything by anything.

The interior epistle; for which I have selected the Spartan despatch, formerly sent in the *Seytate*.

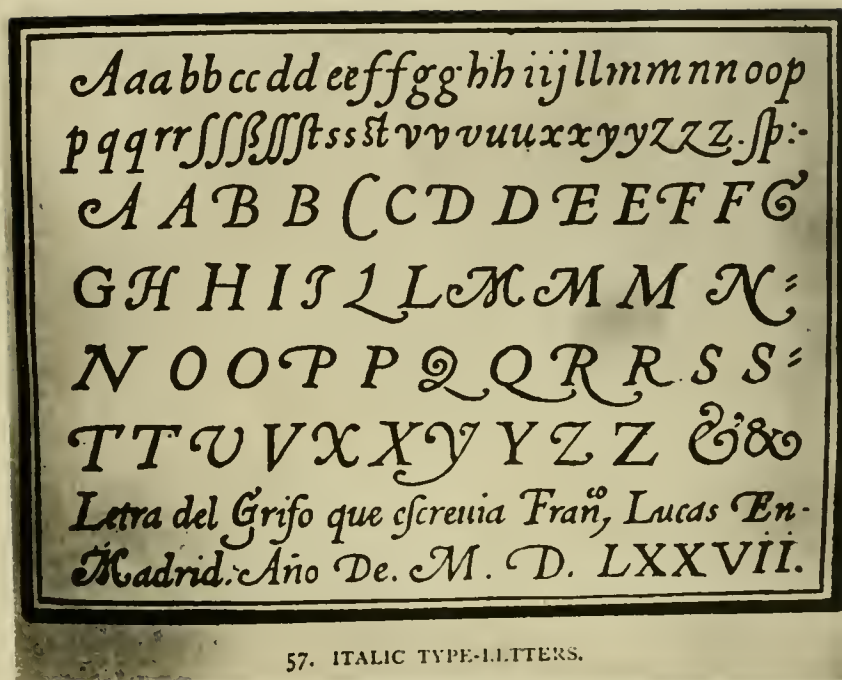
*All is lost. Mandarns is killed. The soldiers want food. We can neither get hence, nor stay longer here.*

The exterior epistle, taken from Cicero's first letter, and containing the Spartan despatch within it.

*In all duty or rather piety towards you I satisfy every body except myself. Myself I never satisfy. For so great are the services which you have rendered me, that seeing you did not rest in your endeavours on my behalf till the thing was done, I feel as if life had lost all its sweetness, because I cannot do as much in this cause of yours. The occasions are these: Ammonius the King's ambassador openly beseeges us with money: the business is carried on through the same creditors who were employed in it when you were here, &c.*

The doctrine of Ciphers carries along with it another doctrine, which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though one be quite ignorant of the alphabet used or the private understanding between the parties: a thing requiring both labour and ingenuity, and dedicated, as the other likewise is, to the secrets of princes. By skilful precaution indeed it may be made useless; though as things are it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether elude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskilfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.

It may be suspected perhaps that in this enumeration and census, as I may call it, of arts, my object is to swell the ranks of the sciences thus drawn up on parade, that the numbers of them may raise admiration; whereas in so short a treatise, though the numbers may perhaps be displayed, the force and value of them can hardly be explained. But I am true to my design, and in framing this globe of knowledge I do not choose to omit even the smaller and more remote islands. And though my handling of these things be cursory, it is not (as I think) superficial; but out of a large mass of matter I pick out with a fine point the kernels and marrows of them. Of this however I leave those to judge who are most skilful in such arts. For whereas most of those who desire to be thought multiscient are given to parade the terms and externals of arts, thereby making themselves the admiration of those who do not understand these arts and the scorn of those who do; I hope that my labours will have the contrary fate, and arrest the judgment



PHOTOGRAPHED FROM "ALPHABETS, A MANUAL OF LETTERING FOR THE USE OF STUDENTS, WITH HISTORICAL AND PRACTICAL DESCRIPTION," BY EDWARD F. STRANGE. 1907

The foregoing illustration of alphabets is presented at this point for the purpose of showing the differences in forms of letters resorted to in the sixteenth century (1577).

The following statement has been deciphered from Bacon's "De Augmentis" (1624) by means of the Bi-literal Cipher: "By slight alteration of the common italic letters, the alphabets of the Bi-literal Cipher, having the two forms, are readily obtained."



LORD BACON'S OWN EXAMPLE OF BI-LITERAL CIPHER  
Spedding's Editions 1857

Manere te volo donec venero.

*Ego omni officio ac potius pietate erga te caeteris satisfacio omnibus : Mihi ipse nunquam satisfacio. Tanta est enim magnitudo tuorum erga me meritorum, ut quoniam tu, nisi perfecta re, de me non conquiesci : ego, quia non idem in tua causa efficio, vitam mihi esse acerbam putem. In causa hæc sunt : Ammonius regis legatus aperte pecunia nos oppugnat : res agitur per eosdem creditores per quos cum tu aliter agebatur : regis causa si qui sunt qui velint, qui pauci sunt, omnes ad Pompeium rem deferri volunt : senatus religionis columniam, non religione sed malevolentia, et illius regine largitionis incidia comprobat, &c.*

Do not go till I come.

*In all duty or rather piety towards you I satisfy every body except myself. Myself I never satisfy. For so great are the services which you have rendered me, that seeing you did not rest in your endeavours on my behalf till the thing was done, I feel as if life had lost all its sweetness, because I cannot do as much in this cause of yours. The occasions are these : Ammonius the King's ambassador openly besieges us with money : the business is carried on through the same creditors who were employed in it when you were here, &c.*

a	b	a	b	a	b	a	b	a	b	a	b
A	A	a	a	B	B	b	b	C	C	c	c
D	D	d	d	E	E	e	e	F	F	f	f
G	G	g	g	H	H	h	h	I	I	i	i
K	K	k	k	L	L	l	l	M	M	m	m
N	N	n	n	O	O	o	o	P	P	p	p
Q	Q	q	q	R	R	r	r	S	S	s	s
T	T	t	t	U	U	u	u	V	V	v	v
W	W	w	w	X	X	x	x	Y	Y	y	y
				Z	Z	z	z				

Ego omni officio, ac potius pietate erga te.  
 caeteris satisfacio omnibus: Mihi ipse nun-  
 quam satisfacio. Tanta est enim magni-  
 tudo tuorum erga me meritorum, ut quoni-  
 am tu, nisi perfectâ re, de me non conquies-  
 ti; ego, quia non idem in tuâ causâ officio,  
 vitam mihi esse acerbam putem. In cau-  
 sâ hæc sunt: Ammonius Regis Legatus  
 aperte pecuniâ nos oppugnat. Res agitur  
 per eosdem creditores, per quos, cum tu ade-  
 ras, agebatur. Regis causâ, si qui sunt,  
 qui velint, qui pauci sunt, omnes ad Pompe-  
 ium rem deferri volunt. Senatus Reli-  
 gionis calumniam, non religione, sed ma-  
 lenolentia, et illius Regiæ largitionis  
 invidia comprobat. &c.

*Manere te volo donec venero*

An Example of a Bi-formed Alphabet.

a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { A A a. a. B. B. b. b. C. C. c. c. D. D. d. d.  
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { E. E. e. e. F. F. f. f. G. G. g. g. H. H. h. h.  
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { I. I. i. i. K. K. k. k. L. L. l. l. M. M. m. m.  
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.  
 b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. u. u.  
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.





## THE "I. H. POEM" GROUP.

The following group of illustrations has been assembled for the purpose of demonstrating the use of the two forms of type in enfolding a hidden message in the printed page.

This series (pp.        to        ) consists of various photographic facsimiles of the "I. H. Poem" -- see a brief adulatory poem inserted in the preliminary pages of the 1623 Folio Edition of Shakespeare's works. Although another poem -- by L. Digges -- appears on the same page in the original, the "I. H. Poem" has been taken as the basis of the illustration of the cipher, not because it lends itself any more easily to the purpose, but because of its brevity, as compared to other passages. The message enfolded in the Poem is complete in itself, and is signed by its author. The illustrations are photographic copies taken from the 1623 Folio in the Newberry Library collection, Chicago.

The first illustration in the group is the page containing the photographic reproduction of the "I. H. Poem" itself. (p.        ). Next follows (p.        ) an illustration of the alphabets of the a and b forms in use in the "I. H. Poem." Many of these may have "variants," but a comparison of these with the typical letter of the form to which they belong makes these variations easily distinguished and understood.

A reference to Bacon's own illustrations on pp.        will disclose the fact that he deliberately prepared variants in his own type forms. The characteristic a and b form of letters offered by Bacon may be studied in the "Triumph of a Bi-formed Alphabet" given on p.        . On the opposite half of this page will be found hybrid letters or variants, (such as in the case of the capital H, the left hand top of which has the characteristics of the b form, and the right hand top the characteristics of the a form.)

The next three illustrations of the series (pp.        ) present photographic

copies of the "I.M. Poem" with the lines so spaced as to permit of the typical form of the letter (illustrated in the alphabet on p.     ) being placed over each letter of the poem. For the purpose of clearness this has been done over every third letter, and three pages have therefore been required to complete this. These three pages show the typical form of the letter of the corresponding form, a or b. This facilitates the comparison between the two letters of the characteristics inherent in the form.

The three pages following (pp.     ) show the typical letters of the opposite form to that over which each is placed. This is done for the purpose of contrast, to enable the student easily to note the differences between the two forms.

To form the next page (p.     ) all the letters of the "I.M. Poem" have been classified according to their respective forms in alphabetical sequence, and in the order of their respective occurrence in the text. Those unmarked belong to the a form; those designated by / are of the b form.

P.     of this group presents all the letters of the poem in alphabetical sequence and in the exact order of their occurrence, irrespective of the form to which they belong. Those belonging to the a form are unmarked; those in the b class have the / beneath.

The final illustration of this group (p.     ) presents a copy of the "I.M. Poem" with its letters marked to show whether it is of the a or b form in accordance with the preceding pages. Thus each letter shows to which class it belongs—either a or b. To facilitate the reading of the decipherment resulting from such marking, the letters of the poem have been divided into groups of five, with the result that each of such groups represents one of the combinations of a and b to be found in the Baconian Cipher Code already given on p.     .

# To the memorie of M. W. Shake-speare.

**VV**E E wondred (Shake-speare) that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'st but forth  
 To enter with applause! An Actors Art,  
 Can dye, and liue, to acte a second part.  
 That's but an Exit of Mortalitie;  
 This, a Re-entrance to a Plaudite.

## ALPHABET

A-aaaaa  
 B-aaaab  
 C-aaaba  
 D-aaabb  
 E-aabaa  
 F-aabab  
 G-aabba  
 H-aabbb  
 I-abaaa  
 K-abaab  
 L-ababa  
 M-ababb  
 N-abbba  
 O-abbab  
 P-abbba  
 Q-abbbb  
 R-baaaa  
 S-baaab  
 T-baaba  
 V-baabb  
 W-babaa  
 X-babab  
 Y-babba  
 Z-bubbb

I. M.

# To the memorie of M. W. Shake-speare.

**VV**E E wondred (Shake-speare) that thou went'st so soone  
 From the Worlds-Stage, to the Graues-Tyring-roome.  
 Wee thought thee dead, but this thy printed worth,  
 Tels thy Spectators, that thou went'st but forth  
 To enter with applause. An Actors Art,  
 Can dye, and liue, to acte a second part.  
 That's but an Exit of Mortalitie;  
 This, a Re-entrance to a Plaudite.

I. M.

SHAKESPEARE FOLIO 1623-METHUEN, CO.

## I. M. POEM

To the memorie of M. W. Shake-speare re EE wondr odsha kespe areth at the went stes eeneF  
 banab aabaa aaaaa banaa aaaba aabbb aabab abbaa abaa abaa babba aabaa baaab  
 remth eJerl deSta getet heGra uesty ringr come/ ecthe ughtt heede adbut thist hypri  
 baaba aabbb aabaa aabbb aabaa aaaaa aaabb abaa abbaa aabba baab abbaa aabab baaba  
 ntedw ertHT elsth ySpec tater sthat theuw entst butfo rthTe enter witha pplau seAnA  
 aabbb aabaa anaba abbaa ababb aabaa aaabb abaa aabaa baab aabab baaba aaaa abbaa  
 cters ArtCa ndyea ndliu etonc tease condp artTh atsbu tanEx iteM ortal itieT hisaR  
 aaaba abaa baab aabab aaaaa baaba abbaa abbaa aabab baabb aabaa baaba baabb  
 centr uncet ea'la udite IM  
 ababa aaaaa ababb

Search for Keyes, the headings of the Comedies.

SEARCH FOR OF VERULAM.



# "I.M." POEM.

VV

M <sup>2</sup> T T <sup>37</sup> ee <sup>18</sup> f hh ii <sup>1</sup> mm <sup>3</sup> oo <sup>36</sup> rr tt

E <sup>22</sup> SS <sup>29</sup> aa <sup>28</sup> ee <sup>33</sup> hh <sup>23</sup> ii <sup>39</sup> kk <sup>24</sup> pp <sup>7</sup> rr <sup>14</sup> ff tt x

<sup>19</sup> SS <sup>4</sup> WW <sup>5</sup> aa <sup>27</sup> ee <sup>20</sup> hh <sup>6</sup> k p rr ss

<sup>12</sup> AA <sup>21</sup> CC <sup>30</sup> EE <sup>25</sup> FF <sup>15</sup> GG <sup>17</sup> MM <sup>34</sup> PP <sup>9</sup> RR <sup>10</sup> SS TT WW

<sup>13</sup> aa <sup>26</sup> bb cc dd ee ff gg hh ii ll mm nn

<sup>11</sup> oo pp rr ss ff tt uu ww yy

<sup>32</sup> et et et et <sup>31</sup> is is is is <sup>16</sup> st st st st <sup>35</sup> <sup>36</sup> <sup>8</sup>

— THE ALPHABETS. —

# "I.M." POEM.

VV

Meee f h i m m o o o r t T

E S aaeehikprftx.

S W aa eee b k p s

AAA CEE FGMPRSS TTTTTT WW

a<sup>\*</sup><sup>\*</sup>a<sup>.</sup>a<sup>.</sup>a<sup>.</sup>a<sup>.</sup>a<sup>.</sup>a<sup>.</sup>a<sup>.</sup>b<sup>\*</sup>b<sup>\*</sup>c<sup>\*</sup>d<sup>\*</sup>d<sup>\*</sup>d<sup>\*</sup>d<sup>\*</sup>d<sup>\*</sup>d

eeeeeeeeeeeeeeeeeeeeeeeeeeee ff gg g bbbbbbbbbbbbbbbbbbbbbb  
// // // // // // //

*iiiiii* *UUUUU* nim nnnnnnnnnnnnnnnn oooooooooooooooooooooo

ppppp rrrrrrrrrrrrrrrrrrrr ssssss ffff

\* \* \*

||||| / / || / / |

*n n n n n n n n*      *w w w w w*      *y y y y*

Et Et Et. is is. st st

LETTERS ARRANGED ALPHABETICALLY AND IN PRINTED ORDER.

# "I.M." POEM.

T h e r <sup>1</sup> o W a s a  
To the memorie of M. W. Shake-speare.

V V w d d a f a t t o e s t s n  
V V E E wondred (Shake-speare) that thou went'st so soone

r t W l S g o e a s r g o.  
From the Worlds-Stage, to the Graues-Tyring-roome.

W t u t e e b t t p n d n  
Wee thought thee dead, but this thy printed worth,

T's y e t's a h w t u o h  
Tels thy Spectators, that thou went'st but forth

e e i a l s n o A  
To enter with applause: An Actors Art,

C d a l e a a c d r  
Can dye, and liue, to acte a second part.

h s t E t M t i e  
That's but an Exit of Mortalitie;

i s e t n t P  
This, a Re-entrance to a Plaudite.

I. M.

Nº1-COMPARISON WITH TYPICAL LETTER OF SAME FORM.



# "I.M." POEM.

o e m i f S k p r  
To the memorie of M. W. Shake-speare.

E o r S k p r h t u n f o e  
VV EE wondred (Shake-speare) that thou went'st so soone  
o h o d t e t G u T i r m  
From the Worlds-Stage, to the Graues-Tyring-roome.  
e h g t e a u h h r t w t  
Wee thought thee dead, but this thy printed worth,  
e t S E o t t o e s t t r  
Tels thy Spectators, that thou went'st but forth  
T n r t p a e A r r  
To enter with applause: An Actors Art,  
a y n i t E f o p t  
Can dye, and liue, to acte a second part.  
a b a x o o a t  
That's but an Exit of Mortalitie;  
T a e r c a l  
This, a Re-entrance to a Plaudite. I M

Nº 2-COMPARISON WITH TYPICAL LETTER OF SAME FORM.

# "I.M." POEM.

t m o e M h e e e  
To the memorie of M. W. Shake-speare.

E n e h e e e a h w t o a  
VV E E wondred (Shake-speare) that thou went'st so soone

F m e r s a t h r e y n o e  
From the Worlds-Stage, to the Graues-Fyring-roome.

e a h h d d t i s y i e o h  
Wee thought thee dead, but this thy printed worth,

l h p a r h t u n l f t  
Tels thy Spectators, that thou went'st but forth

o t w h p u A t l s t  
To enter with applause. An Actors Art,

n e d u o e e n a  
Can dye, and liue, to acte a second part.

T t u n i f r l i  
That's but an Exit of Mortalitie;

h R n a e a a  
This, a Re-entrance to a Plaudite.

I. M.

Nº3. COMPARISON WITH TYPICAL LETTER OF SAME FORM.

"I.M." POEM.

VV

M e e f h i m m o o r t T

E S aaeehikprftx      S W aa eee h k pr f

AAA CEE FG M P R SS TTTT WW

aaaaaaadaaaa bbb cc dddddd ddd

2) *eeeeeeeeeeeeeeeeeeee eeeeeeee* *ff* *gg* *hhhhhhhh* *hhhhhhhh*

*iiii i III II min nnnnnn nnnnnn oo0oo0o0o0o0o0o0 o0o0o0o0o*

\* \* \* \* \*  
 pppp p rrrrr rrrrrrrrrrrr sssss s sss s  
 /                      /                      /                      /

[illegible][illegible]

et et et is is st st

LETTERS ARRANGED ALPHABETICALLY, CLASSIFIED ACCORDING  
TO FORM, AND IN PRINTED ORDER.

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RIVERBANK COMPANY.

W. J. Anderson



# "I.M." POEM.

<sup>2</sup>T <sup>37</sup>h <sup>3</sup>e <sup>3</sup>r <sup>4</sup>o <sup>4</sup>W <sup>5</sup>a <sup>6</sup>s <sup>5</sup>a  
To the memorie of M. W. Shake-speare.

w d d a f a t t o e s t s n  
VV EE wondred (Shake-speare) that thou went'st so soone

r t W l S g o e a s r g o  
From the Worlds-Stage, to the Graues-Tyring-room.

W t u t e e b t t p n d r  
Wee thought thee dead, but this thy printed worth,

<sup>10</sup>T <sup>11</sup>s <sup>11</sup>y <sup>11</sup>e <sup>11</sup>t <sup>11</sup>s <sup>11</sup>a <sup>11</sup>h <sup>11</sup>w <sup>11</sup>t <sup>11</sup>u <sup>11</sup>o <sup>11</sup>h  
Tels thy Spectators, that thou went'st but forth

e e i a l f n o A  
To enter with applause. An Actors Art,

<sup>12</sup>C <sup>12</sup>d <sup>12</sup>a <sup>12</sup>l <sup>12</sup>e <sup>12</sup>a <sup>13</sup>a <sup>13</sup>c <sup>13</sup>d <sup>13</sup>r  
Can dye, and liue, to acte a second part.

b s t t M t i e  
That's but an Exit of Mortalitie;

<sup>16</sup>i s <sup>17</sup>e t n t P  
This, a Re-entrance to a Plaudite.

Nº4-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.

# "I.M." POEM.

<sup>1</sup>o <sup>e</sup>m <sup>18</sup>i <sup>19</sup>S <sup>20</sup>r  
To the memorie of M. W. Shake-speare.

<sup>21</sup>E <sup>22</sup>o <sup>23</sup>r <sup>39</sup>s <sup>24</sup>k <sup>p</sup>r <sup>h</sup>t <sup>u</sup>n <sup>s</sup>o <sup>e</sup>  
VVEEwondred (Shake-speare) that thou went'st so soone

o <sup>h</sup>o <sup>d</sup>t <sup>e</sup>t <sup>25</sup>G <sup>u</sup>T <sup>10</sup>i <sup>26</sup>r <sup>m</sup>  
From the Worlds-Stage, to the Graues-Tyring-roome.

e <sup>h</sup>g <sup>t</sup>e <sup>a</sup>u <sup>h</sup>h <sup>r</sup>t <sup>w</sup>t  
Wee thought thee dead, but this thy printed worth,

e <sup>t</sup>s <sup>E</sup>t <sup>o</sup>t <sup>t</sup>o <sup>e</sup><sup>8</sup>st <sup>t</sup>r  
Tels thy Spectators, that thou went'st but forth

<sup>10</sup>T <sup>n</sup>r <sup>t</sup>p <sup>a</sup>e <sup>A</sup>r <sup>r</sup>  
To enter with applause. An Actors Art,

a <sup>11</sup>y <sup>n</sup>i <sup>t</sup>E <sup>s</sup>o <sup>p</sup>t  
Can dye, and liue, to acte a second part.

a <sup>b</sup>a <sup>o</sup>o <sup>a</sup>t  
That's but an Exit of Mortalitie;

<sup>10</sup>T <sup>a</sup>e <sup>r</sup><sup>13</sup>c <sup>o</sup>l  
This, a Re-entrance to a Plaudite.

I. M.

Nº5-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.

# "I.M." POEM.

t m <sup>1</sup> o e <sup>27</sup> h e e e  
To the memorie of M. W. Shake-speare.

<sup>21</sup> E n e <sup>28</sup> h e e e a b w t o o  
V V E E wondred (Shake-speare) that thou went'st so soone  
<sup>30</sup> F <sup>26</sup> m e r s a t h r e <sup>11</sup> y n o e  
From the Worlds-Stage, to the Graues-Tyring-roome.

e o h b d d t <sup>31</sup> is <sup>11</sup> y i e o b  
Wee thought thee dead, but this thy printed worth,

l h p a r h t u n b f t  
Tels thy Spectators, that thou went'st but forth

o t w h p u A <sup>32</sup> Et s t  
To enter with applause. An Actors Art,

n e d u o e e n a  
Can dye, and liue, to acte a second part.

<sup>10</sup> T t u n <sup>33</sup> i f r l i  
That's but an Exit of Mortalitie;

b <sup>34</sup> R n a e a a  
This, a Re-entrance to a Plaudite.

I. M.

Nº 6-CONTRAST WITH TYPICAL LETTER OF OPPOSITE FORM.



# ELIZABETH WELLS GALLUP TESTED AS A DECIPHERER

BY JAMES PHINNEY BAXTER

To the memorie of *M. W. Shake-speare.*

**V**VEE wondred (*Shake-speare*) that thou went'st so soone  
From the Worlds-Stage, to the Graues-Tyring-roome.  
Wee thought thee dead, but this thy printed worth,  
Tels thy Spectators, that thou went'st but forth  
To enter with applause. An *Actors Art,*  
Can dye, and liue, to acte a second part.  
That's but an *Exit of Mortalitie*;  
This, a *Re-entrance to a Plaudite.*

I. M.

ORIGINAL ARRANGEMENT, I. M. POEM

Shakespeare Folio, 1623

As deciphered by Elizabeth Wells Gallup

Tothe memor ieofM WShak espea reWEE wondr  
baaab aabaa aaaaa baaaa aaaba aabbb aabab

edSha kespe areth attho uwent stsos ooneF  
abbab baaaa abaab aabaa babba aabaa baaab

romth eWorl dsSta getot heGra uesTy ringr  
baaba aabbb aabaa aabbb aabaa aaaaa aaabb

oomeW eetho ughtt heede adbut thist hypri  
abaaa abbaa aabba baaab abbab aabab baaba

ntedw orthT elsth ySpec tator sthat thouw  
aabbb aabaa aaaba abbab ababb aabaa aaabb

entst butfo rthTo enter witha pplau seAnA  
abaaa aabaa baaab aabab baaaa aaaaa abbaa

ctors ArtCa ndyea ndliu etoac tease condp  
aaaba abaaa baaab aaaab aaaaa baaaa abbaa

artTh atsbu tanEx itofM ortal itieT hisaR  
abbaa abbab aabab baabb aabaa baaaa baabb

eentr ancet oaPla udite  
ababa aaaaa ababb

Search for keyes, the headings of the Com-  
edies.

FRANCIS BARON OF VERULAM.

To the memorie of *M. W. Shake-speare.*

**V**VEE wondred (*Shake-speare*) that thou went'st so soone  
From the Worlds-Stage, to the Graues-Tyring-roome.  
Wee thought thee dead, but this thy printed worth,  
Tels thy Spectators, that thou went'st but forth  
To enter with applause. An *Actors Art,*  
Can dye, and liue, to acte a second part.  
That's but an *Exit of Mortalitie*;  
This, a *Re-entrance to a Plaudite.*

I. M.

TEST GIVEN ELIZABETH WELLS GALLUP

By Re-arrangement of Letters, I. M. Poem

Shakespeare Folio 1623

Tothe memor ieofM WShak espea reWEE wondr  
baaab aabaa aaaaa baaaa aaaba aabbb abaab

edSha kespe areth attho uwent stsos ooneF  
aaaaa abaaa baaab aabaa baaaa abaab baabb

romth eWorl dsSta getot heGra uesTy ringr  
ababa baaba baabb baaaa abaab baaaa abaaa

oomeW eetho ughtt heede adbut thist hypri  
aabaa aabba baabb abbaa aaabb baaab aaaba

ntedw orthT elsth ySpec tator sthat thouw  
aabbb ababa aaaaa aaaba aabbb baaba aabaa

entst butfo rthTo enter witha pplau seAnA  
abbaa ababb aaaaa aaaba aabbb baaba abaaa

ctors ArtCa ndyea ndliu etoac tease condp  
baaab baaba baaaa aabaa aaaba aabbb baaba

artTh atsbu tanEx itofM ortal itieT hisaR  
abbaa abbab aabab baabb aabaa baaaa baabb

eentr ancet oaPla udite  
ababa aaaaa ababb

Search Kaiser Kultur Krieg und Schlachten  
Macht ist Recht n of Verulam.



D E S C R I P T I O N S

of the characteristics  
of the "a" and "b" form letters  
in

"THE I.M. POEM"

The letters affixed by way of illustration have been photographed from the 1623 Folio in the Newberry Collection and have been enlarged to three and one-third the dimensions of the original, to facilitate the study of their characteristics.

For a description of the roman letters, which occur relatively infrequently, and of which there is often but one illustration on a page, the student is referred to the Appendix, where all the roman letters used in the I.M. and the Digges poems, the Prologue, the Catalogue, and the Names of the Principall Actors, have been assembled.

# UPPER CASE ITALIC LETTERS IN "I.M. POEM"

## A Form

The typical letter is plain with high, straight bar. A kern or a dot in the letter changes it from a to b or vice versa.

A long letter extending below the line.

No example.

No example

No example.

No example

Has a nearly even curve in the top at the right.

No example

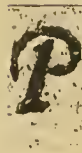
No example

Curved top.

A tall, well-made letter,

Large size type, narrow head and wide base.

No example



A

C

E

F

G

M

P

R

S

T

W

S

W



## B Form

The typical letter is plain with a curved or slanting bar, as seen in the alphabet.

No example.

Top and bottom lines parallel; the kern on the base line slender and slanting.

Top heavy and slants parallel to seriph of base.

The short line slants toward the base.

Kern short, straight, and blunt at the right. Third line shaded from top. Seriphs at bottom level.

No example,

Top forms a segment of a circle at the left. Upright does not reach the top.

Erect; round curves.

No example.

The heavy, blunt letter with short connecting line is the b-form. It is accented and therefore marked a-form.

No example

Well-made letter in large size type ; points sharp.



LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

Typical a form is well-made; the oval usually shows angle or shoulder and rounds gradually to the line of writing, making the letter somewhat wider at the base than the corresponding letter in the b form; also the oval has the appearance of a complete o placed in such a way that a part of one side rests on the upright and often projects sufficiently to give the stem the appearance of bending outward near the center.

Oval pointed at top and narrow at base.

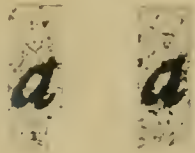
Roundness commences near top; curve at base usually wide.

Stem has no wave line, but sometimes turns slightly to the left at top; toe upturned; loop leaves stem and rejoins it at a somewhat obtuse angle.

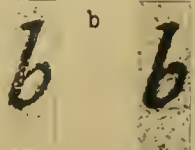
A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, intersects the line of the end of the curve of the base produced either above or below the line of writing.

Letter slanted; straight top, or, if curved, showing a small neck at left.

a



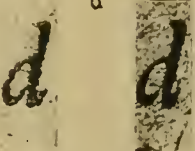
b



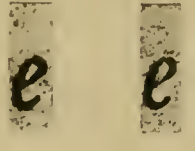
c



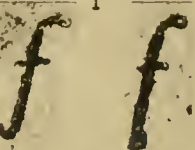
d



e



f



B Form

Somewhat narrower at base than the a form; oval pointed; upright is often either uniform or slightly heavier at top. Letter slanted.

Oval rounded at top; upright straight nearly to the base.

Roundness commences near center of back; curve at base usually narrow.

Wave line in stem, angle between stem and top of oval acute; point of jointure below, somewhat high on stem.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, will run parallel to the line of the end of the curve of the base produced.

Letter stands nearly erect; top curved.

LARGE LOWER CASE ITALIC LETTERS I.  
"THE I. L. POE"

A. Form

Slanting, somewhat wide  
at the base.

*a*

a

B. Form

No example.

If the end of the curve of  
the base line were produced  
it would not form a perfect o.

*e*

e

*e*

If the end of the curve of  
the base line were produced it would  
form a perfect o.

Somewhat slender; the loop  
is narrow at the top and pointed.

*b*

b

No example.

Slender and delicate; the  
queue not widely spread at base.

*k*

k

No example.

The loop is narrow in the  
bottom part.

*p*

p

No example.

Somewhat broad at the top;  
both kerne are rounded.

*r*

r

No example.

Long, well-made letter; the  
stem is a wave line.

*s*

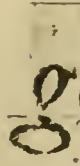
s

No example.

LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

The lower loop is attached to the center of the oval; the connecting line usually heavy and angular.



g



B Form

The lower loop is attached a little to the left of the center of the oval; the connecting line is usually thin.

The stem of this letter is not characteristic, unless perhaps slightly pointed at the base; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends only slightly toward the right.



h



The stem of the letter is characteristic; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends pronouncedly toward the right.

In the typical letter of this class the base is usually rounded; the kerns do not correspond, that is, one will be straight and the other curved.



i



In the typical letter of this class the kerns at the ends, whether curved or straight show a correspondence with each other.

The typical letter of this class usually shows a slight wave line in the stem. The angle made by the kern and the stem is large.



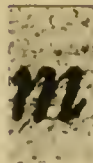
l



The typical letter of this class has the characteristic stem rounded into a small, close kern.

Double letters are governed by the law of digraphs, not by that of single letters.

The second loop shorter at top and turns slightly to the right; width of loops nearly equal at base; top kern inclined to sharpness; kern at base usually close.



m



Nearly even at top; second loop wider at base than the first; top kern rounded, and corresponds to the kern at the base.

LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

Letter slanting; top kern inclined to sharpness; kern at base usually clear. The loop tends toward the right at the top in the same manner as that of the second loop in the a form of m.

There are many varieties of small o, and it is difficult to assign them to their proper classes. The a form letters show the slant characteristic of that form and are best classified by comparing them with the capital letter, which is less symmetrical than the b form.

Stem of nearly uniform thickness throughout, or slightly shaded below the line of writing; loop shows only slight narrowing toward the base, but slants downward where joined to the upright.

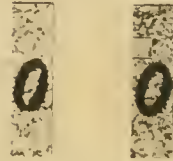
The letter has the slant that is characteristic of the a form. The first kern is small and tends to sharpness; the second kern is rounded. There is usually a greater breadth at the top in the a form than in the b form.

There are long and short letters in both forms. The base in either case is nearly horizontal. The long s of the a form is more slanting than that of the b form.

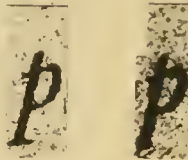
n



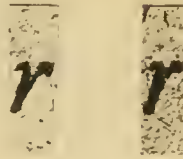
o



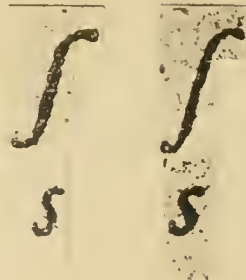
p



r



s



B Form

Nearly erect; top kern usually rounded; the two kerns correspond. The letter shows a wideness at the base corresponding to that of the second loop in the b form of m.

If a line were drawn lightly along the inside of the capital O of the b form it would show almost perfect symmetry. This appears also in all the well-printed lower-case letters of this form.

Stem often thick at top; loop joins the upright almost at a right angle.

The left kern is usually distinct and strong; the two differ only slightly. The upward stroke of the letter is usually strong and distinct. The letter is usually somewhat narrow at the top.

The long s of the b form is usually upturned at the base and the slant of the letter is not marked. The short letter has the same characteristics.



LOWER CASE ITALIC LETTERS IN  
"THE I. M. POEM"

A Form

The a-form letter has a base like the small l of this class; the stem has the same slant as the l.



t



B Form

The characteristic b-form letter is well-made; the kern at base free and clear.

The typical letter of this class has the slant of the a-form; the first kern straight; the second curved, or vice versa. The connecting line between the uprights is lower than in the b-form.



u



Letter nearly erect; the kerns correspond with each other. The connecting line joins the second upright at a higher point in the b-form than in the a-form.

The rounded base is typical of both upper and lower-case letters of this form.

The angular letter, like the second half of the tall w, is the typical letter in the b-form.

First point of base sharp, second point blunt. The letter is flat topped.



w



Both points of base sharp; first and third stroke on the left extend in curves above the level of the body of the letter.

Narrow at top; second stroke bends toward the first.



y

No example.

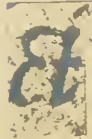
DESCRIPTION OF THE DIGRAPHS IN  
"THE I. M. POEM".

The union of a slanting c that shows an angle in the base, with a t that comes well down to the line of writing with the slant of the a form, gives the combination "aa".



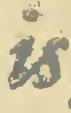
No example.

The union of a slanting c that shows an angle in the base, with a t that approaches the c at the base, and has a cross-bar that thickens toward the right gives the combination "ab".



The union of c well-rounded at the base with a t that comes well down to the line of writing with the slant of the a form, gives the combination "ba".

The union of a short, well-rounded i with an s narrow in the head and angular in the base gives the combination "aa".



No example.

No example.



The union of a somewhat large i, the kern and base corresponding, with an s narrow in the head gives the combination "ba".

The union of a long a having a wide curve at the top, with a t having a slanting bar and somewhat wide angle between the foot and the stem gives the combination "aa".



No example.



24

E. M.

To the memorie of M. *W. Shake-speare.*

I. M.

I. M. POE

source for keys, the headings of the Comedies.

THE "BROOK OF VERULA".



### THE DIGGES POEM GROUP.

The next group (pp.       ) has for its first illustration a photographic copy of the Digges poem (a reproduction is on p.       ) placed here to show the source of the two alphabets which are illustrated on p.       following. Immediately following is found a decipherment of the poem in groups of five beneath which is the transcription resulting therefrom.

At the end of this group (pp.       ) will be found full descriptions of the characteristics of each typical letter of both forms, and also of their respective variants. Letters which occur but once are naturally omitted from this list. The student is recommended to refer to this description as a means of familiarizing himself with the alphabet and with the type forms illustrated in the group. (pp.       ).

# TO THE MEMORIE

of the deceased Authour Maister  
W. SHAKESPEARE.

**S**Hake-speare, at length thy pious fellowes giue  
The world thy Workes: thy Workes, by which, out-lie  
Thy Tombe, thy name must: when that stone is rent,  
And Time dissolues thy Stratford Monument,  
Here we alieue shall view thee still. This Booke,  
When Brasse and Marble fade, shall make thee looke  
Fresh to all Ages: when Posteritie  
Shall loath what's new, thinke all is prodegie  
That is not Shake-speares; eu'ry Line, each Verse  
Here shall reuiue, redeeme thee from thy Herse.  
Nor Fire, nor cankring Age, as Naso said,  
Of his, thy wit-fraught Booke shall once inuade.  
Nor shall I e're beleue, or thinke thee dead  
(Though mist) untill our bankrout Stage be sped  
(Impossible) with some new straine t'out-do  
Passions of Iuliet, and her Romeo;  
Or till I heare a Scene more nobly take,  
Then when thy half-Sword parlying Romans spake.  
Till these, till any of thy Volumes rest  
Shall with more fire, more feeling be exprest,  
Be sure, our Shake-speare, thou canst neuer dye,  
But crown'd with Lawrell, liue eternally.

L. Digges.

# "L. DIGGES" POEM.

EEHIMMORTT

A<sup>1</sup> aa<sup>2</sup> cc dd ee f<sup>3</sup> hh<sup>4</sup> ii<sup>5</sup> oo rr<sup>17</sup> stt<sup>28</sup> u ftM

D L SS<sup>6</sup> W<sup>7</sup> gg<sup>8</sup> ii

A EE H K P R S



H I N R SS

aa<sup>9</sup> dd ee f<sup>10</sup> hh<sup>11</sup> ii<sup>12</sup> kk<sup>13</sup> ll<sup>14</sup> m nn oo pp rr<sup>15</sup> ff<sup>16</sup> ss tt uu

AA<sup>17</sup> BB FF<sup>18</sup> HH I J LL<sup>19</sup> MM

NN<sup>20</sup> OO<sup>21</sup> PP<sup>22</sup> SS TT VV<sup>23</sup> WW<sup>24</sup>

aa bb cc dd ee ff gg hh ii kk ll mm

nn oo pp rr ss tt uu vv<sup>23</sup> ww<sup>24</sup> xx yy

fi<sup>25</sup> fi<sup>26</sup> isis isis uuuu shshshsh sss ststst

— THE ALPHABETS. —





SHAKE-SPEARE JULIO 1623

L. DIGGES POME

IONN LION LEoft hedec eased Autho urMai sterW SHAKE SPEAR ESHak espea reatl ength  
 aabab baaba aaaaa abbaa aaaba abaaa baabab abbab aabab baabb aabaa baaba baabb ababa  
 thypi ousfe llowe egius Thewo rldth yWerk esthy Worke sbywh icheu tliue ThyTo mbeth  
 aaaaa ababb abaaa baabab aaaaa baabb baaba aabbb abbab baaba abbab aabab aaaaa ababa  
 yname mustw henth atsto nsiar entAn dTime Dieso luest hyStr atfer dMoni mentH ewe  
 ababa baaba aabbb aabaa abbaa ababa aaaaa babba baabab aabbb aabaa baaba aabab baaba  
 aliue shall viewt heest illTh isDoc keWhe nBras seand Marbl efade shall maket heele  
 abbab aabab abbab baaba aabab abbaa baabb aabab ababa ababa baabab aabbb aabaa aabab  
 ekeFr eshte allAg eswhe nPost eriti eJhal lleat hwat snewt hinke allis prede gieTh  
 aaaaab babba ababb aaaaa baaba ababa abbab babaa aabaa aabba baaba aabaa aabaa abbaa  
 atiam etCha keape areno uryLi neeac hVere eHere shall reuiu erede emeth eefre mthyH  
 aabaa abbaa abbaa aabaa ababa aabaa baabab aabbb aaaaa aabab aabaa baabab abbaa aabab  
 erseN orFir enorc ankri ngAge aaNae esaid Ofhis thywi tfrau ghtBe ekesh allen ceinu  
 aaaaa baaba aabaa aaaaa abbaa aabab abbab aabab baaba aabbb aabaa baaba baaba abbaa  
 adeNo rshal liore beloe ueart hinke theed eadTh eughm istvn tillo urban kreut Stage  
 aaaaa abbaa aabbb baaba babaa aabaa abbaa baaba babba abbaa abbab baaba abbaa baabb  
 bospe dJmpe ssibl ewith semen ewatr ainet outdo Passi onsef Iulie tandh erRem eoOrt  
 baaba abbab baabb baaba aabab abbab baaba baaba aabbb aabaa aabab abaa baaba baab  
 illJh earea Scene moren oblyt ekeTh enwhe nthyh alfJw ordpa rlyin gRoma neepa keFil  
 baaba baaba abaaa ababb aabaa baabab abbab ababb aabaa aaaaa baaba aabaa aaaaa ababa  
 lthes etill anyof thyVo lumes restC hallw ithme refir emore feeli ngbee xpres tDesu  
 baaba aabaa baaba aabbb baaba abbab aabaa abbab abbaa baaba abaaa abbaa baabb aabaa  
 resur shake spear ethou canst neuer dyoWu tcrow ndwit hLawr ellli ucete rnaill yLDig  
 aabbb abaa baabab aabbb abaa baabab baaba abbab baaba baaba aabab baab baaba aaaaa  
 ges

Francis of Verulam is author of all the plays heretofore published  
 by Marlowe, Greene, Peele, Shakespeare, and of the two-and-twenty new put out for the  
 first time. Some are alter'd to continue his history.  
 F. ST. A.



D E S C R I P T I O N S

of the characteristics

of the "a" and "b" form letters

in

"THE L. DIGGES POEM"

The letters affixed by way of illustration have been photographed from the 1623 Folio in the Newberry Collection and have been enlarged to three and one-third the dimensions of the original, to facilitate the study of their characteristics.

For a description of the roman letters, which occur relatively infrequently, and of which there is often but one illustration on a page, the student is referred to the Appendix, where all the roman letters used in the I.M. and the Digges poems, the Prologue, the Catalogue, and the Names of the Principall Actors, have been assembled.

UPPER CASE ITALIC LETTERS IN  
"THE L. DIGGES POEM"

A Form

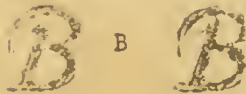
A



The typical letter is plain with high, straight bar. A kern or a dot in the letter changes it from a to b or vice versa.

B Form

The typical letter is plain with a curved or slanting bar, as seen in the alphabet.



Base tends slightly upward at left, or is level. Width in the upper part less than in the b-form.

Base tends downward at left. Width of upper part greater than in the a-form.



Top line slender and only slightly slanting; not parallel to seriph of base.

No example



Resembles roman type; heavy and wide at the top with level serifs and level bar.

No example



Plain, resembling roman type.

Curved top and curved stem with kern at base and a cross-bar.



Somewhat heavier than the b-form. The base line is nearly uniform throughout; is not as well drawn as in the b-form.

Tall and slender. The base line thickens gradually toward the right.



UPPER CASE ITALIC LETTERS IN  
"THE L. DIGGES POEM"

A Form

Curved kern at the right.  
Third line light. Seriphs  
at top and bottom of first  
line parallel; seriph at  
right slants downward.

Connecting line short.  
The letter differs from the  
roman letter by the slant,  
and by rounded kerne on the  
heavy line.

Letter slanting, oval  
distinctly pointed at the  
base.

Has a nearly even curve  
in the top at the right.

Erect; round curves.

Curved top.

Curved; often described  
as bowl-shaped.

A tall, well-made letter.

M

N

O

P

S

T

V

W

B Form

No example.

No example.

No example.

No example.

Wide; slanting; flat curves.

Straight top; form resembles  
roman type.

Angular, like the roman  
letter with the slant of the  
italic.

Erect; second and fourth  
strokes light; first and third  
heavy.  
Notice that this form is changed  
to a by a dot.

S

T

V

W

LOWER CASE ITALIC LETTERS IN  
"THE DIGGES POEM."

A Form

The letter is well-made; the oval usually shows angle or shoulder and rounds gradually to the line of writing, making the letter somewhat wider at the base than the corresponding letter in the b-form; also the oval has the appearance of a complete o placed in such a way that a part of one side rests on the upright and often projects sufficiently to give the stem the appearance of bending outward near the center.

Oval rounded at top; upright straight nearly to the base.

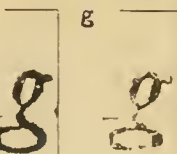
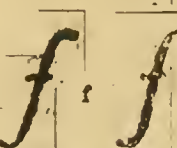
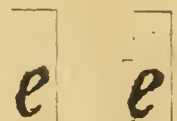
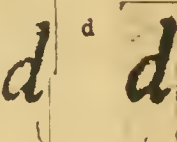
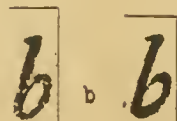
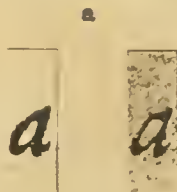
Roundness commences near top; curve at base usually wide.

Stem has no wave line, but sometimes turns slightly to the left at top; toe upturned; loop leaves stem and rejoins it at somewhat obtuse angle.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, intersects the line of the end of the curve of the base produced either above or below the line of writing.

Letter slanted; straight top, or, if curved, showing a small neck at left.

The lower loop is attached to the center of the oval; the connecting line usually heavy and angular.



B Form

The letter is somewhat narrower at the base than the a-form; oval pointed; upright is often either uniform or slightly heavier at top. Letter slanted.

Oval pointed at top and narrow at base.

Roundness commences near center of back; curve at base usually narrow.

Wave line in stem, angle between stem and top of oval acute; point of jointure below, somewhat high on stem.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, will run parallel to the line of the end of the curve of the base produced.

Letter stands nearly erect; top curved.

The lower loop is attached a little to the left of the center of the oval; the connecting line is usually thin.

LOWER CASE ITALIC LETTERS IN  
"THE DIGGES POEM."

A Form

The stem of this letter is not characteristic, unless perhaps slightly pointed at the base; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends only slightly toward the right.

In the typical letter of this class the base is usually rounded; the kerns do not correspond,--that is, one will be straight and the other curved.

The typical letter is somewhat light, narrow at base; the loop is slender and rounded; queue shows a wave line.

The typical letter usually shows a slight wave line in the stem. The angle made by the kern and the stem is large.

Double letters are governed by the law of digraphs, not by that of single letters.

The second loop is shorter at the top and turned slightly to the right; width of loops nearly equal at base; top kern inclined to sharpness; kern at base usually close.

Letter slanting; top kern inclined to sharpness; kern at base usually clear. The loop tends toward the right at the top in the same manner as that of the second loop in the a-form of m.

There are many varieties of small o and it is difficult to assign them to their proper classes. The a-form letters show the slant characteristic of that form and are best classified by comparing them with the capital letter, which is less symmetrical than the b-form.

b

*b b*

i

*i i*

k

*k k*

l

*l l*

m

*m m*

n

*n n*

o

*o o*

B Form

The stem of this letter is characteristic; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends pronouncedly toward the right.

In the typical letter of this class the kerns at the ends, whether curved or straight, show a correspondence with each other.

The typical letter is broad and spreading at the base; the loop angular. The letter is usually broad and heavier than the a-form k

The typical letter has the stem rounded into a small, close kern.

Nearly even at top; second loop wider at base than the first; top kern rounded and corresponds to the kern at the base.

Nearly erect; top kern usually rounded; the two kerns correspond. The letter shows a wideness at the base corresponding to that of the second loop in the b-form of m.

If a line were drawn lightly along the inside of the capital O of the b-form it would show almost perfect symmetry. This appears also in all the well-printed lower-case letters of this form.

LOWER CASE ITALIC LETTERS IN  
"THE DIGGES POEM."

A Form

Stem of nearly uniform thickness throughout, or slightly shaded below the line of writing; loop shows only slight narrowing toward the base, but slants downward where joined to the upright.

Has the slant that is characteristic of the a-form. The first kern is small and tends to sharpness; the second kern is rounded. There is usually greater breadth in the a-form than in the b-form.

There are long and short letters in both forms. The base in either case is nearly horizontal. The long s of the a-form is more slanting than in the b-form.

Has a base like the small l of this class; the stem has the same slant as the l.

The typical letter of this class has the characteristic slant of the a-form; the first kern straight; the second curved, or vice versa. The connecting line between the uprights is lower than in the b-form. The rounded base is typical of both the upper and lower case letters of this form.

First point of base sharp; second point blunt. The letter is flat topped.

No example.

Narrow at top; second stroke bends toward the first.

B Form

Stem often thick at top; loop joins the upright almost at a right angle.

The left kern is usually distinct and strong; the two differ only slightly. The upward stroke of the letter is usually strong and distinct. The letter is usually somewhat narrow at the top.

The long s of the b-form is usually upturned at the base and the slant of the letter is not marked. The short letter has the same characteristics.

The characteristic b-form letter is well-made; the kern at base free and clear.

Letter nearly erect; the kerns correspond with each other. The connecting line joins the second upright at a higher point than in the a-form. The angular letter, like the second half of the tall w is the typical letter in the b-form.

Both points of base sharp; first and third strokes on the left extend in curves above the level of the body of the letter.

Narrower than the a-form; the left kern at the base is not thick and rounded as in the a-form, but leaves the line at a somewhat sharp angle.

Wide at top; a well-made letter.

p p

r r

s s

s s

t t

u u

v v

w w

x x

y y



ITALIC DIGRAPHS IN  
"THE DIGGES POEM"

A Form

No example.

The union of a short, well-made i with an s that is very angular at the base gives the combination "aa".

*is*

The union of an i well-rounded at the base, with an s having a long top and narrow base gives the combination "ab".

*is*

The union of a delicate, well-made s that is well-rounded at the top with an h also delicate that has a narrow loop, gives the combination "aa".

*sh*

The union of a delicate, long s well-rounded at the top with an h which shows a distinct widening of the loop at the middle point gives the combination "ab".

*sh*

No example.

No example

The union of a delicate, long s having a wide curve at the top, with a t having a slanting bar and somewhat wide angle between the foot and the stem, gives the combination "aa".

*st*

The union of a delicate, long s having a wide curve at the top, with a t having a bar nearly horizontal and a foot somewhat closer than the one just described above, gives the combination "ab".

*st*

B Form

*fi*

The union of an f having a curved top with an i having a rounded base and a sharp head, gives the combination "ba".

*is*

The union of a sharply pointed i with an s having a long top and narrow base, gives the combination "bb".

*is*

The union of a sharply pointed i with an s narrow at the base gives the combination "ba".

*sh*

The union of an s having a flat top with an h that shows wideness at the middle of the loop, gives the combination "bb".

*sh*

The union of an s showing somewhat more strength than the preceding, and having a flat top with an h that has a narrow loop, gives the combination "ba".

*ss*

The union of two long s's each having an upturned foot gives the combination "bb".

*ss*

The union of the long s having a foot turning upward with one having an horizontal foot gives the combination "ba".

*st*

The union of a long s having a narrow, curved head with a t having a nearly horizontal bar gives the combination "bb".

*st*

The union of a somewhat strong letter s having a comparatively narrow, curved top, with a t having an angular base, gives the combination "ba".



## THE PROLOGUE GROUP

The following group (pp.       ) consists of a photographic copy of The Prologue, chosen because the play of "Troilus and Cressida" was not enumerated in the Catalogue. In the same manner as in the preceding group, this group is arranged in the order of (1) The Prologue, (2) the alphabet, (3) the decipherment and its transcription.

At the end of this group (pp.       ) will be found a full description of the characteristics of each typical letter of both forms, and also of their respective variants. Letters which occur but once are naturally omitted from this list. The student is recommended to refer to this description as a means of familiarizing himself with the alphabet and with the type form illustrated in the group. (pp.       )

# The Prologue.

**I**N Troy there lyes the Scene : From Iles of Greece  
The Princes Orgillous, their high blood chaf'd  
Have to the Part of Athens sent their shippes  
Fraught with the ministers and instruments  
Of cruell Warre : Sixty and nine that wore  
Their Crownets Regall, from th' Athenian bay  
Put forth toward Phrygia, and their vow is made  
To ransacke Troy, within whose strong emures  
The raviish'd Helen, Menelaus Queene,  
With wanton Paris sleepes, and that's the Quarrell.  
To Tenedos they come,  
And the deepe-drawing Barke do there disgorge  
Their warlike frautage : now on Dardan Plaines  
The fresh and yet unbruised Greekes do pitch  
Their braue Pauillions. Priams six-gated City,  
Dardan and Timbria, Helias, Chetas, Troien,  
And Antenonidas with massie Staples  
And corresponsive and fulfilling Bolts  
Stirre up the Sonnes of Troy.  
Now Expectation tickling skittish spirits,  
On one and other side, Troian and Greeke,  
Sets all on hazard. And hither am I come,  
A Prologue arm'd, but not in confidence  
Of Authors pen, or Actors voyce ; but suited  
In like conditions, as our Argument ;  
To tell you (faire Beholders) that our Play  
Leapes ore the vaunt and firstlings of those broyles,  
Beginning in the middle : starting thence away,  
To what may be digested in a Play :  
Like, or finde fault, do as your pleasures are,  
Now good, or bad, 'tis but the chance of Warre.



# "THE PROLOGUE."

<sup>1</sup>  
AA BB CC DD EE FF GG HH IJ LL  
/ / / / / / / /

<sup>5</sup>  
NN OO PP Q Q RR SS TT VV  
/ / / / / / /

aa bb cc dd ee ff gg hh ii kk ll mm nn  
/ / / / / / / /

oo pp rr ss tt uu vv ww xx yy z  
/ / / / / / / /

<sup>6 7</sup> <sup>8 9</sup> <sup>10</sup>  
as etet et fifi isisis shshshsh  
// // // // //

<sup>11</sup> <sup>12</sup>  
fi spst ststst ususus  
/ / // // //

A C D H M P TT  
/ / /

<sup>14</sup> <sup>16</sup> <sup>17</sup>  
aa b dd ee hh ii ll m nn oo rr ss tt uu  
/ / / / / / / /

<sup>18</sup> <sup>19</sup>  
I P T ee gh h l oo rru  
/ / / /

EXAMPLES OF LETTERS CHANGED BY DOTS.

a a e e ll n o p k y A e

— THE ALPHABETS. —

SHAKESPEARE FOLIO 1623

ThePr ologu eIITr oyThe relye stheS ceneF romIl esofG reece ThePr inces Orgil loust  
aabab baaaa aaaaa abbaa aaaba abaaa baabab baabab baaba aaaaa ababa aaaab aaaaa abbaa  
heirh ighbl oodch afdHa uetot hePor tofat heness entth eirsh ippes Fraug htwtit hthem  
aaabb aabaa baabab aaaba aabaa abbaa aaabb aabaa aaabb aabab baana abhab ababb baaba  
inist ersen dinst rumen tsOfc ruell Warre Sixty andni netha twore Their Crown etsRe  
aabbb aabaa ababb abaaa aabba aabbb baaba babba aabbb aabaa baana abbab aabaa baabab  
gallf romth Athen ianba yPutf ortht oward Phryg iaand their vowis madeT orans ackeT  
abbab aabab baaba baaaa abbab babba ababa abbab baabb abaaa abbaa aaaaa abbaa  
roywi thinw hoses trong emure sTher auish dHele nMene lausQ ueene Withw anton Paris  
aaabb baaaa aabaa baabb aabaa baaaa abaaa abbaa aabba baaba aabbb aabaa baabab aabaa  
sleep esand thats theQu arrel lToTe nedos theyc omeAn dthed eeped rawin gBark edoth  
abbaa abbab aaaab ababa aabaa aaaaa abbaa aaaba aabaa baabab baaba abbab baaaa baabab  
eredi egorg eThei rwarl ikefr autag enowo nDard anPla inesT hefre shand yetvn bruie  
aabbb abaaa aaabb abaaa abbaa aabbb abaaa baabab babaa baaaa abaaa baaba abaaa abbaa  
edCre ekesd opitc hThei rbrau ePaul llion sPria mssix gated CityD ardan andTl mbria  
aabba baabab aabbb abbab ababb aabaa baana baabab abana ababa ababa abaaa aaaaa aaabb  
Helia sChet asTro ienAn dAnte nonid uswit hmass ieSta plesA ndcor respo nsiue andfu  
baabab aaaaa abbaa aaabb abbab aaabb babba baabab baabab aabaa babba abaaa abbaa aabaa  
lfill ingBo ltsSt irrev ptheS onnes ofTro yNowE xpect ation tickl ingsk ittis hspir  
abaaa abbba aabbb aabaa baaaa babaa abaaa baaba aabbb baaba aabbb aabaa aaaaa aabaa  
itsOn onean dothe rside Troia nandG reeke Setsa llonh azard Andhi thera mJcom eAPro  
abbaa aabaa abaaa aaabb abbab aabab baaba aabbb aabaa abbaa abbab aaabab ababa aabaa  
logue amdb utnot incon fiden ceOfA uthor speno rActe rsvey cebut suite dJnli kecon  
baabb abaaa baaaa aabba abaaa ababa abbba baaaa abaaa abbaa aaaba aabaa abbab aabab  
ditio nsaso urArg ument Totel lyouf aireB ehold ersth atour PlayL eapes oreth evaun  
ababa aaaaa baaba abaaa abbaa abbba abbab aabaa baaba baabab abaaa abbaa baabab aabaa  
tandf irstl ingso fthos ebroy leaBe ginni ngint hemid dlest artin gthen ceawa yTowh  
baaaa abaaa aaabab abaaa abbaa aabba baaba aabbb aabaa ababa aabaa baaba baaba aabaa  
atmay bedig ested inaPl ayLik eorfi ndefa ultdo asyou rplen sures areNo wgood orbad  
baaaa baabab baaba abbab aabaa ababa abaaa babbb aaaaa aaabab aabaa baaba aabbb baaaa  
tisbu tthec hance ofWar re  
aabab baabab baaba aaaaa

Deciphered Message

Francis St. Alban, descended from the mighty heroes of Troy, loving and  
revering these noble ancestors, hid in his writings Homer's Illiads and Odyssey  
(in cipher), with the Aeneid of the noble Virgil, prince of Latin poets, inscribing  
the letters to Elizabeth, R.

# D E S C R I P T I O N S

of the characteristics

of the "a" and "b" form letters

in

"THE PROLOGUE"

The letters affixed by way of illustration have been photographed from the 1623 Folio in the Newberry Collection and have been enlarged to three and one-third the dimensions of the original, to facilitate the study of their characteristics.

For a description of the roman letters, which occur relatively infrequently, and of which there is often but one illustration on a page, the student is referred to the Appendix, where all the roman letters used in the I.M. and the Digges poems, the Prologue, the Catalogue, and the Names of the Principall Actors, have been assembled.

# UPPER CASE ITALIC LETTERS IN "THE PROLOGUE"

## A Form

The typical letter is plain with high, straight bar. A kern or a dot in the letter changes it from a to b or vice versa.

Base tends slightly upward at left or is level. Width in the upper part less than in the b-form..

A long letter extending below the line.

Curved top and level base.

The line at the top horizontal and not parallel to the base. The kern nearly vertical and heavy.

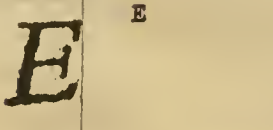
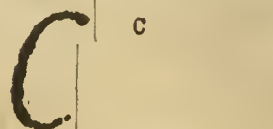
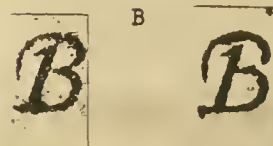
Top line slender and only slightly slanting; not parallel to the seriph of the base.

The short upright line is nearly vertical.

No example.

Plain, resembling roman type.

Tall and slender. The base line thickens gradually toward the right.



## B Form

The typical letter is plain with a curved or slanting bar, as seen in the alphabet.

Base tends downward at left, Width of upper part greater than in the a-form.

No example

No example

No example.

Top heavy and slants parallel to the seriph of the base.

The short line slants toward the base.

Slants and is light at left side. Left upper seriph slants upward slightly, the right seriph a little downward.

Curved top and curved stem with kern at base and a cross-bar.

Somewhat heavier than the a-form. The base line is nearly uniform throughout; is not as well drawn as in the a-form.



UPPER CASE ITALIC LETTERS IN  
"THE PROLOGUE"

A Form

Connecting line short.  
The letter differs from the roman letter by the slant, and by rounded kerns on the heavy line.

Letter slanting, oval distinctly pointed at the base.

Slightly narrower than the b-form; has a nearly even curve in the top at the right.

Top oval pointed; long queue turns upward and is more graceful than in the b-form.

Level top, extending well to the left, ending in a rounded kern. Upright reaches to the top of the letter.

Wide; slanting; flat curves.

Curved top.

Erect; second and fourth strokes light; first and third heavy.

N N

O O

P P

Q Q

R R

S S

T T

W W

B Form

Connecting line long and extends below the line of writing. This is the distinctive difference between the two forms.

Oval top and bottom only slightly pointed. Letter well-made and nearly erect.

Near the middle of the loop the b-form is wider than the a-form, but the curve at the right flattens near the top.

Top oval broad; long queue somewhat awkwardly attached and turns downward at the left.

No example.

Erect; round curves.

Straight top; form resembles roman type.

A tall, well-made letter.

LOWER CASE ITALIC LETTERS IN  
"THE PROLOGUE TO TROILUS AND CRESSIDA"

A Form

Typical a-form is well-made; the oval usually shows an angle or shoulder, and rounds gradually to the line of writing, making the letter somewhat wider at the base than the corresponding letter in the b-form; also the oval has the appearance of a complete o placed in such a way that a part of one side rests on the upright, and often projects sufficiently to give the stem the appearance of bending outward near the center.

Oval rounded at top; upright straight nearly to the base.

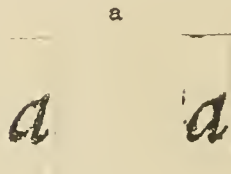
Roundness commences near top; curve at base usually wide.

Stem has no wave line, but sometimes turns slightly to the left at the top; foot upturned; loop leaves stem and rejoins it at a somewhat obtuse angle.

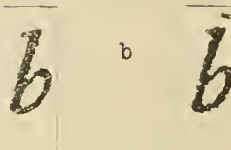
A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, intersects the line of the end of the curve of the base produced either above or below the line of writing.

Letter slanted; straight top, or, if curved, showing a small neck at left.

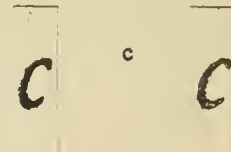
a



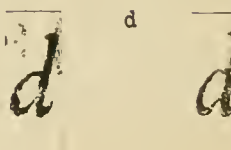
b



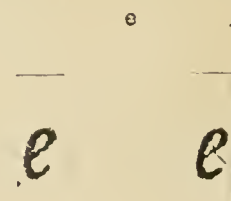
c



d



e



f



B Form

Somewhat narrower at base than the a-form; oval pointed; upright is often either uniform or slightly heavier at top. Letter slanted.

Note: The classification of the a in "six-gated" (line 15) has to be decided by the context.

Oval pointed at top and narrow at base.

Roundness commences near center of back; curve at base usually narrow.

Wave line in stem; angle between stem and top of oval acute; point of jointure below somewhat high on stem.

A line drawn through the loop of this letter beginning at the left of the oval where it leaves the stem and running through the opposite point of the oval, will run parallel to the line of the end of the curve of the base produced.

Letter stands nearly erect; top curved.

LOWER CASE ITALIC LETTERS IN  
"THE PROLOGUE TO TROILUS AND CRESSIDA"

A Form

The lower loop is attached to the center of the oval; the connecting line usually heavy and angular.

The stem of this letter is characteristic; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends pronouncedly toward the right.

In the typical letter of this class the base is usually rounded; the kerns do not correspond, that is, one will be straight and the other curved,

The typical letter of this class has the characteristic stem of the a-form, is broad and spreading at the base; the loop angular. The letter is usually broad and heavier than the b-form of k.

The typical letter of this class has the characteristic a-form stem rounded into a small, close kern.

The second loop shorter at top and turns slightly to the right; width of loops nearly equal at base; top kern inclined to sharpness; kern at base usually close.

g g

h h

i i

k k

l l

m m

B Form

The lower loop is attached a little to the left of the center of the oval; the connecting line is usually thin.

The stem of this letter is not characteristic, unless, perhaps, slightly pointed at the base; a line drawn upward through the loop so as to intersect it at the middle of the upper part of the curve tends only slightly toward the right.

In the typical letter of this class, the kerns at the ends, unlike those of the a-form, whether curved or straight, show a correspondence with each other.

The typical letter of the b-form is somewhat light, narrow at base; the loop is slender and rounded; queue shows a wave line.

The typical letter of this class usually shows a slight wave line in the stem. The angle made by the kern and the stem is large.

Double letters are governed by the law of digraphs, not by that of single letters.

Nearly even at top; second loop wider at base than the first; top kern rounded, and corresponds to the kern at the base.

LOWER CASE ITALIC LETTERS IN  
"THE PROLOGUE TO TROILUS AND CRESSIDA"

A Form

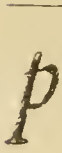
Letter slanting; top kern inclined to sharpness; kern at base usually clear. The loop tends toward the right at the top in the same manner as that of the second loop in the a-form of m.

There are many varieties of small o and it is difficult to assign them to their proper classes. The a-form letters show the slant characteristic of that form and are best classified by comparing them with the capital letter, which is less symmetrical than the b-form.

Stem of nearly uniform thickness throughout, or slightly shaded below the line of writing; loop shows only slight narrowing toward the base, but slants downward where joined to the upright.

Letter has the slant that is characteristic of the a-form. The first kern is small and tends to sharpness; the second kern is rounded. There is usually greater breadth at the top in the a-form than in the b-form. The two forms may be compared in "warre", (line 5).

There are long and short letters in both forms. The base in either case is nearly horizontal. The long s of the a-form is more slanting than in the b-form.



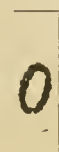
n

o

p

r

s



B Form

Nearly erect; top kern usually rounded; the two kerns correspond. The letter shows a wideness at the base corresponding to that of the second loop in the b-form of m.

If a line were drawn lightly along the inside of the capital e of the b-form it would show almost perfect symmetry. This appears also in all the well-printed lower-case letters of this form.

Stem often thick at top; loop joins the upright almost at a right angle.

The left is usually distinct and strong; the two differ only slightly. The upward stroke of the letter is usually strong and distinct. The letter is usually somewhat narrow at the top.

The long s of the b-form is usually upturned at the base and the slant of the letter is not marked. The short letter has the same characteristics.



LOWER CASE ITALIC LETTERS IN  
"THE PROLOGUE TO TROILUS AND CRESSIDA"

A Form

The a-form letter has a base like the small l of this class; the stem has the same slant as the l.

The typical letter of this class has the slant of the a-form; the first kern straight; the second curved, or vice versa. The connecting line between the uprights is lower than in the b-form.

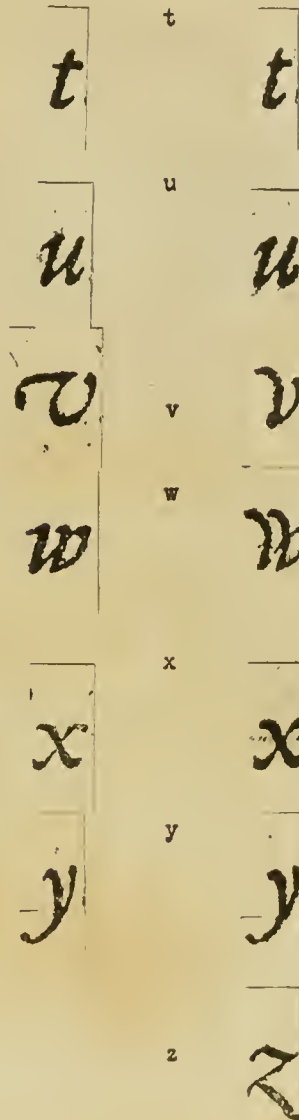
The rounded base is typical of both upper and lower-case letters of this form.

First point of base sharp, second point blunt. The letter is flat topped.

Wide; the kerns at the top and bottom of the light stroke are rounded.

Wide at top; a well-made letter in this form.

No example



B Form

The characteristic b-form letter is well-made; the kern at the base is free and clear.

Letter nearly erect; the kerns correspond with each other. The connecting line joins the second upright at a higher point in the b-form than in the a.

The angular letter, like the second half of the tall w, is the typical letter in the b-form.

Both points of base sharp; first and third strokes on the left extend above the line of the body of the letter.

Narrower than the a form; the left kern at the base is not thick and rounded like the a form, but leaves the line at a somewhat sharp angle.

Narrow at top; second stroke bends toward the first.

Wide with long queue.

ITALIC DIGRAPHS IN  
"THE PROLOGUE"

The union of a having a sharp base with s having a narrow top, gives the combination "as."

as

No example

The union of a round backed c having a somewhat angular base, with a t that comes well down to the line with the slant characteristic of the a-form, gives the combination "ct."

ct

The union of a narrow c rounded at base; with t that bends slightly, gives the combination "bt."

A well-made f having the slant of an a-form letter, joined at the bar with an i that is thick at the base, gives the combination "fi."

fi

No example

A well-formed f having the slant of the letter just described above, joined with a tall, angular i, gives the combination "bi."

bi

The union of an f more erect than the foregoing, having a head that bends well downward, with an i that is thick at the base, gives the combination "fi."

The union of a well-made i rounded at base, with an s having a narrow top gives the combination "is."

is

No example

The union of an i rounded at base with an s having a long top, gives the combination "is."

is

No example

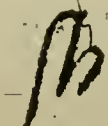
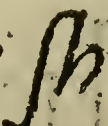
ITALIC DIGRAPHS IN  
"THE PROLOGUE"

The union of a delicate well-made s that is well rounded at the top with an h also delicate that has a narrow loop gives the combination "aa".



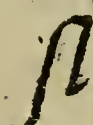
No example

The union of a delicate long s well-rounded at the top with an h that shows a distinct widening of the loop at the middle point, gives the combination "ab".



The union of an s showing somewhat more strength than the preceding and having a flat top with an h that has a narrow loop, gives the combination "ba".

The union of a long s reaching well out at the top, with an l of nearly uniform thickness throughout and a free foot, gives the combination "ab".



No example

The union of a long s having the slant of the a-form and a wide top, with a p having a well-rounded loop, gives the combination "aa".



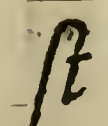
No example.

The union of a long s having a wide top with p that has a loop very narrow at its base, gives the combination "ab".



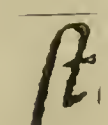
No example.

The union of a delicate long s having a wide curve at the top with a t having a slanting bar and somewhat wide angle between the foot and the stem, gives the combination "aa".



The union of a long s having a narrow, curved head, with a t having a nearly horizontal bar gives the combination "bb".

The union of a delicate long s having a wide curve at the top, with a t having a bar nearly horizontal and a foot somewhat closer than the one described above, gives the combination "ab".



The union of a somewhat strong letter s having a comparatively narrow curved top, with a t having an angular base, gives the combination "ba".



The union of a u having blunt kerns with an s well-rounded at top and flat at base.





## THE CATALOGUE GROUP

In this group (pp.       ) is given a photographic copy of The Catalogue, placed at this particular point because of the information derived from the decipherment of the message enfolded. The motive actuating Francis Bacon in resorting to the use of a cipher is described in his own words. It is not difficult to understand how a youth of eighteen, burning with a sense of the injustice of a denial of the rights to which his royal extraction entitled him, would resort to the invention and use of a Cipher for conveying the claims which he feared to assert publicly. Such a proceeding might not be likely to occur to a man of mature age, even in Bacon's time, when ciphers were so much used. To a youth as he then was, the method of bequeathing to a literary executor such claims, would not be likely to suggest itself. Thus imagination plays no part here.


This group is completed by the addition of the alphabet, the decipherment, and the transcription.

At the end of this group (pp.       ) will be found full descriptions of the characteristics of each typical letter of both forms, and also of their respective variants. Letters which occur but once are naturally omitted from this list. The student is recommended to refer to this description as a means of familiarizing himself with the alphabet and with the type form illustrated in the group (pp.       ).

# A C A T A L O G V E

of the feuerall Comedies, Histories, and Tragedies contained in this Volume.

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# "A CATALOGVE"

A A C E G

L O T V



C H T

<sup>1</sup>aa <sup>2</sup>dd <sup>3</sup>ee <sup>4</sup>ff <sup>5</sup>hh <sup>6</sup>ii <sup>7</sup>ll <sup>8</sup>mm <sup>9</sup>nn <sup>10</sup>oo <sup>11</sup>rr <sup>12</sup>ss <sup>13</sup>tt <sup>14</sup>uu <sup>15</sup>st

A C D E E G H I M O O R R <sup>16</sup>SS T V

<sup>17</sup>a <sup>18</sup>cc <sup>19</sup>dd <sup>20</sup>ee <sup>21</sup>gg <sup>22</sup>hh <sup>23</sup>ii <sup>24</sup>ll <sup>25</sup>mm <sup>26</sup>nn <sup>27</sup>oo <sup>28</sup>ss <sup>29</sup>tt <sup>30</sup>u

<sup>31</sup>AA <sup>32</sup>BB <sup>33</sup>CC <sup>34</sup>DD <sup>35</sup>EE <sup>36</sup>FF <sup>37</sup>GG <sup>38</sup>HH <sup>39</sup>II <sup>40</sup>JJ <sup>41</sup>KK

<sup>42</sup>LL <sup>43</sup>MM <sup>44</sup>NN <sup>45</sup>OO <sup>46</sup>RR <sup>47</sup>SS <sup>48</sup>TT <sup>49</sup>VV <sup>50</sup>WW <sup>51</sup>XX

<sup>52</sup>aa <sup>53</sup>bb <sup>54</sup>cc <sup>55</sup>dd <sup>56</sup>ee <sup>57</sup>ff <sup>58</sup>gg <sup>59</sup>hh <sup>60</sup>ii <sup>61</sup>kk <sup>62</sup>ll <sup>63</sup>mm

<sup>64</sup>nn <sup>65</sup>oo <sup>66</sup>pp <sup>67</sup>rr <sup>68</sup>ss <sup>69</sup>ff <sup>70</sup>tt <sup>71</sup>uu <sup>72</sup>vv <sup>73</sup>xx <sup>74</sup>yy

<sup>75</sup>æ <sup>76</sup>st <sup>77</sup>st <sup>78</sup>st <sup>79</sup>st <sup>80</sup>us <sup>81</sup>us <sup>82</sup>us

— THE ALPHABETS. —

*W.D. Brewster*



## CATALOGUE OF THE SHAKESPEARE PLAYS

FOLIO 1623

ACATA LOGVE ofthe seuer allCo medie sHist ories andTr agedi escon taine dinth isVol  
 abbbb baabb aabaa aabaa abbaa aabaa aabaa ababa abaaa babbb aaaaa aaaab aabaa baaba  
 umeCO MEDIE STHeT empes tFoli oThet woGen tleme nofVe ronaT heMer ryWiu esofW indso  
 aabbb abaaa baaab ababb babba baaba baaaa baabb aabaa ababb abbab baaba aabbb aabaa  
 rMeas urefo rMeas ureTh eCome dyofE rrour smuch adooa boutN othin gLoue sLabo urlos  
 baaaa aaaaa abbaa aaabb abaaa aaaaa ababb baaba aabbb aabaa ababa aaaaa babaa aabab  
 tMids ommer Night sDrea meThe Merch antof Venic eAsyo uLike itThe Tamin gofth eShre  
 baabb ababa ababa aabbb aabaa abaaa baaaa aabaa baaba abbab baaba aabbb aabaa baaba  
 wAlli swell thatE ndsWe llTwe lfeNi ghtor whaty ouwil lTheW inter sTale HISTO RIEST  
 aabbb baaaa abbab abbaa aabaa aabab abaaa abbaa aaabb aabaa baaba aabbb aabaa aabaa  
 heLif eandD eatho fKing JohnF olThe lifea death ofRic hardt hesec ondTh eFirs tpart  
 babba abbba aabbb aabaa baaaa baaab baaba abbab baaaa abaaa aabaa ababb babba aaaab  
 ofKin gHenr ythef ourth TheSe condp artof KHenr ythef ourth TheLi feofK ingHe nryth  
 abbab abbab abaab aabaa baaab aaaba abbab abbaa baaba aaaaa abaaa abbaa aabaa abaaa  
 eFift TheFl rstpa rtofK ingHe nryth eSixt TheSe condp artof KingH enthe SixtT heThi  
 baaba baaba aabaa ababa ababa baaab aabba baaaa aabaa aaaaa baaba baaab aabaa aabaa  
 rdpar tofKi ngHen rythe SixtT heLif e&Dea thoifR ichar dtheT hirdT heLif eofKi ngHen  
 baaaa aabaa baaba baaab aabaa baabb aabaa baaaa babba abbab abbaa aabaa abbab aabab  
 rythe Eight TRAGE DIEST heTra gedyo fCori olanu sFolt itusa ndron icusR omeoa ndJul  
 babaa aabbb abaaa aaaba aabbb abaaa aabab abaaa ababb abbba aaaaa baana baaba aabaa  
 iottI monof Athen sTheL ifean ddeat hofJu liusC aesar TheTr agedy ofMac bethT heTra  
 aaabb abbab abbba aabaa abbaa ababa babba babaa abbab baabb ababa aaabb aabab abbab  
 gedyo fHamL etKin gLear Othel lothe Moore ofVen iceAn thony andCl eopat erCym belin  
 baaaa aabab aabaa abaaa baaba ababb babba ababa abaaa aabab aabaa aabab aaab aaaaa  
 oKing ofBri taine  
 aaaba abbab abbaa

## Deciphered Message

Queen Elizabeth is my true mother, and I am the lawfull heire to the throne.

Finde the Cypher storie my booke containe; it tells great secrets, every one of  
 which (if imparted openly) would forfeit my life.

F. BACON.



# D E S C R I P T I O N S

of the characteristics  
of the "a" and "b" form letters

in

"THE CATALOGUE"

The letters affixed by way of illustration have been photographed from the 1623 Folio in the Newberry Collection and have been enlarged to three and one-third the dimensions of the original, to facilitate the study of their characteristics.

For a description of the roman letters, which occur relatively infrequently, and of which there is often but one illustration on a page, the student is referred to the Appendix, where all the roman letters used in the I.M. and the Digges poems, the Prologue, the Catalogue, and the Names of the Principall Actors, have been assembled.

UPPER CASE ITALIC LETTERS  
"A CATALOGUE"

A Form

First stroke longer than second, with slanting seriph; cross-bar straight.

No example

Long letter with straight top and long, curved base extending below line of writing.

Kern at top of stem slants outward; base nearly level; kern at base slants downward.

The line at the top is horizontal and not parallel with the base.

Top slanting and not parallel with seriph of base.

The short upright line is nearly vertical.

Resembles roman type; serifs and cross-bar level.

No example

A

A

B

B

Kern at top of stem slants downward; top narrow and loop slightly rounding. Base level, or turns slightly upward.

C

C

Short letter with short, curved top. The letter gradually rounds toward base, ending in short curve on the level of the line.

D

D

D

Kern at top of stem slants downward; base narrow and slanting; kern at base nearly straight.

E

E

E

Top and base lines parallel; the kern on the base line slender and slanting outward.

F

F

F

Top heavy and slants parallel with the seriph of the base.

G

G

No example

H

H

H

Slants more than the a form and is somewhat taller. Serifs not level.

I

I

Curved top and curved stem with kern at base and a cross-bar.

UPPER CASE ITALIC LETTERS  
"A CATALOGUE"

A Form

The queue gradually thickens and curves as it leaves the stem, ending in a sharp kern turning slightly upward.

The letter is tall and heavy, with stem more slanting than the b form. The base is somewhat narrow near the stem, and slants slightly upward.

Curved kern at the right; third line light; serifs at top and bottom of first stroke not parallel.

Connecting line short. The letter differs from a roman letter by the slant, and by rounded kerns on the heavy line.

No example

Level top, ending in a rounded kern. Upright reaches to the top of the letter.

Wide; slanting; flat curves.

Top and base not parallel.

K

L

M

N

R

S

T

K

L

M

N

R

S

T

K

L

M

O

R

S

T

B Form

The queue is of nearly uniform thickness ending in a blunt and nearly level kern.

Tall and light; the base line thickens gradually toward the right, with lower edge level.

Kern short, straight, and blunt at the right. Serifs at top and base of first stroke parallel.

No example.

Slants; top and base nearly uniformly curved.

No example.

No example.

Top and base are parallel; rounded kern at right of top is either raised upright on a small stem or lies flat.

UPPER CASE ITALIC LETTERS  
"A CATALOGUE."

A Form

Curved; often described  
as bowl shaped.

U

B Form

No example

Slightly slanting; second  
and fourth strokes light; fourth  
stroke slightly curved and  
ending in heavy slanting seriph.  
First and third heavy. Second  
stroke joins heavy strokes at  
a point higher than in the b  
form.

W

Letter erect; second and  
fourth strokes light; fourth  
stroke straight, ending in straight  
seriph.

Small and bowl-shaped, with  
straight bar at the left and curved  
at the right.

&

No example



LOWER CASE ITALIC LETTERS  
"A CATALOGUE"

A Form

Well-made; the oval usually shows an angle or shoulder and rounds gradually to the line of writing, making the letter somewhat wider at the base than the corresponding letter in the b-form; also the oval has the appearance of a complete o placed in such a way that a part of one side rests on the upright and often projects sufficiently to give the stem the appearance of bending outward near the center.

Oval pointed at top and narrow at base.

Roundness commences near center of back; curve at base usually narrow.

Stem has no wave line but sometimes turns slightly to the left at top; toe upturned; loop leaves stem and rejoins it at somewhat obtuse angle.

If the end of the curve of the base were prolonged, it would pass inside or outside the loop.

Letter slanted; straight top, or, if curved, showing a small neck at left.

a

.

a

b

b

c

c

c

d

d

d

e

e

e

f

f

f

B Form

The b-form is somewhat narrower at base than the a-form; oval pointed; upright is often either of uniform thickness or slightly heavier at top. Letter slanted.

No example

Roundness commences near top; curve at base usually wide.

Wave line in stem; angle between stem and top of oval acute; point of jointure below, somewhat high on stem.

If the end of the curve of the base were prolonged it would form a perfect oval.

The letter stands nearly erect; top curved.

LOWER CASE ITALIC LETTERS  
"A CATALOGUE"

A Form

The lower loop is attached a little to the left of the center of the oval; the connecting line is usually thin.

The stem of this letter is characteristic; a line drawn upward through the loop, so as to intersect it at the middle of the upper part of the curve, tends pronouncedly toward the right.

Has the characteristic a-form stem rounded into a small, close kern.

Has the characteristic stem of the a-form; loop angular. It is broad, spreading at the base, and heavier than the b-form.

Usually shows a slight wave line in the stem. The angle made by the kern and the stem is large.

The second loop short at top and turns slightly to the right; width between the downward strokes nearly equal at base; top kern inclined to sharpness; kern at base usually close.

Slanting; top kern inclined to sharpness; kern at base usually clear; loop tends to the right at the top in same manner as that of the second loop in a-form m.

g

g g

h

h h

i

i i

k

k

l

l l

m

m m

n

n n

B Form

The lower loop is attached to the center of the oval; the connecting line is usually heavy and angular.

The stem of this letter is not characteristic, unless perhaps slightly pointed at the base; a line drawn upward through the loop, so as to intersect it at the middle of the upper part of the curve, tends only slightly toward the right.

The kerns at the ends, whether curved or straight, show a correspondence with each other.

No example.

The typical letter of this class has the characteristic stem rounded into a small, close kern.

Nearly even at top; second space between the downward strokes wider at base than the first; top kern rounded, and corresponds to the kern at base.

Nearly erect; top kern usually rounded; the two kerns correspond. the letter shows a wideness at the base corresponding to that of the second loop in b-form m.

LOWER CASE ITALIC LETTERS  
"A CATALOGUE"

A Form

There are many varieties of small o, hence difficult to classify. The slant is characteristic of the a form letters. Best classified by comparison with the capital letter, which is less symmetrical than the b-form.

Stem often thick at top; loop joins the upright nearly at right angle.

The slant is characteristic of the a-form; the first kern is small and tends to sharpness; the second kern rounded. There is usually greater breadth in the a-form than in the b-form.

There are long and short letters in both forms. The base in either case is nearly horizontal. The long s of the a-form is more slanting than the b-form.

Has a base like the small l of this class, and stem of the same slant.

Has the slant of the a-form; first kern straight, second curved, or vice versa; connecting line between the uprights lower than in the b-form. The rounded base is typical of both upper and lower case letters.

Flat top; first point of base sharp, second blunt.

No example.

A well made letter, wide at top.

o

p

r

s

t

u

v

w

x

y

B Form

If a line were drawn lightly along the inside of the capital O of the b-form, it would show almost perfect symmetry. This is the case also in all the well-printed lower case letters of this form.

Stem of uniform thickness throughout, or slightly shaded below the line of writing; loop becomes narrower, as it slants to join the upright. Dotted.

The letter is somewhat narrow at the top. The kerns differ slightly; both are usually strong and distinct.

The long s of the b-form is usually upturned at the base and the slant of the letter is not marked. The short letter has the same characteristics.

Well made; kern at base free and clear.

Letter nearly erect; kerns correspond. Connecting line joins the second upright at a higher point than in the a-form.

The angular letter is like the second half of the tall w.

Both points of base sharp; first and third strokes long and extend well to left.

Narrow; the left kern at base is not thick and rounded as in the a-form, but somewhat sharp.

Narrow; second stroke curves.

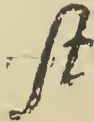
ITALIC DIGRAPHS IN  
"A CATALOGUE"

The union of a small but prominent loop of an a with a well-formed s, gives the combination "ab."



No example.

The union of a well-made long s with the slant of the a form letters and a t following a line parallel to the body of this letter and having a sharp foot, gives the combination "aa."



The union of a long s perceptibly thickened in the lower half and a t likewise shaded, gives the combination "bb."



The union of a long s having the slant of a form letters and t that is somewhat heavy at top and is more nearly erect than the s gives the combination "ab."



No example

No example



There is also the union of a short s very narrow at top and with a well-shaded and well-rounded t that also gives the combination "bb."

The union of a wide topped u with a somewhat narrow s gives the combination "aa."



The union of the tall and narrow u with an s somewhat broad at the top and rounded, gives the combination "bb."



No example



A somewhat narrow u joined with an s having the same characteristic, gives the combination "ba."



## THE NAMES OF THE PRINCIPAL ACTORS GROUP.

P.           , containing the Names of the Principal Actors is presented because of the fact that it is printed in type of a size different from that shown on the pages preceding. The type here is larger and cleaner cut, and the assignment of the letters to their respective groups is therefore an easier task.

In this group, unlike those which precede, no decipherment is given. The student is recommended to make use of p.           , which is arranged for such decipherment, and to employ the accompanying alphabet in performing the work. The hidden message unfolded will be found sufficiently interesting to warrant and justify the labor involved in its decipherment.

At the end of this group (pp.           ) will be found a full description of the characteristics of each typical letter of both forms, and also of their respective variants. Letters which occur but once are naturally omitted from this list. The student is recommended to refer to this description as a means of familiarizing himself with the alphabet and with the type form illustrated in the group (pp.           ).

The Workes of William Shakespeare,  
containing all his Comedies, Histories, and  
Tragedies: Truely set forth; according to their first  
ORIGINAL.

---

The Names of the Principall Actors  
in all these Playes.



William Shakespeare.

Richard Burbadge.

John Hemmings.

Augustine Phillips.

William Kempt.

Thomas Poope.

George Bryan.

Henry Condell.

William Slye.

Richard Cowly.

John Lowine.

Samuell Crosse.

Alexander Cooke.

Samuel Gilburne.

Robert Armin.

William Ostler.

Nathan Field.

John Underwood.

Nicholas Tockley.

William Ecclestone.

Joseph Tayler.

Robert Benfield.

Robert Goughe.

Richard Robinson.

John Shancke.

John Rice.

# "PRINCIPALL ACTORS."

STVVV

aa ee f hh ii kk l m oo p rr s f

A CH & ft



ii NPT

<sup>12</sup> aa cc dd eef g hh ii mm nn oo p rr ss tt <sup>1</sup> <sup>2</sup>

P a cc dd ee f gg hh ii ll T

nn oo rr f ss tt u y fi ft ll

A BB CC E F G HH I L

N O P RR SS TT U W W

aa bb cc dd ee gg hh ii kk ll mm nn oo pp rr s

ff tt uu w x yy asas fi llllll ff ff stst

<sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup>  
AA GG I L L NN OO RR

— THE ALPHABETS.—

WJ Threlkeld

# SHAKESPEARE FOLIO 1623

## "THE NAMES OF THE PRINCIPALL ACTORS"

TheWo rkeso fWill iamSh akesp earec ontai ninga llhis Comed iesHi stori  
 aaaaa baaab abaaa baaab abbab ababb aabaa baaba abaaa ababb aaban baaab  
  
 esand Trage diesT ruely setfo rthac cordi ng tot heirf irstO RJGJN ALLTh  
 abbbba ababa aaaaa aaaba aabaa baaaa baabb ababa aabaa baaab aaaaa abbaa  
  
 eName softh ePrin cipal lActo rsina llthe sePla yesWI lliam Shake spear  
 aaabb aaabb abaaa baaaa aabaa aaaba baaba abaaa abbab abbaa baaab abaaa  
  
 eRich ardBu rbadg eJohn Hemmi ngsAu gusti nePhi llips Willi amKem ptTho  
 abbaa abbab baaba aabbb aabaa baaaa aaaba abaaa abbba aabbb aabaa baaaa  
  
 masPo opeGe orgeB ryanH enryC ondel lWill iamSl yeRic hardC owlyJ ohnLo  
 baaab babba abbab baabb ababb baabb baaab baaba baaab aabaa aabaa abaab  
  
 wineS amuel lCros seAle xande rCook eSamu elGil burne Rober tArmi nWill  
 aabaa aabab abbab baaaa baaba aabbb aabaa abbab baaba aabbb aabaa baaaa  
  
 iamOs tlerN athan Field JohnU nderw oodWi chola sTool eyWil liamE ccles  
 baaab baaab abbab abbab abbaa aabaa baaba abbab aaaaa abaaa aaabb aabaa  
  
 toneJ oseph Taylo rRobe rtBen field Rober tGoug heRic hardR obins onIoh  
 abaaa abbaa babaa baaaa abaaa baaba abaaa abbaa aabba aabab baaaa abbab  
  
 nShan ckeIo hnRic e  
 aabab baabb aabaa

As I sometimes place rules and directions in other ciphers  
 you must seeke for the others soone to aide in writing.

Fr. of Ve.



# D E S C R I P T I O N S

of the characteristics

of the "a" and "b" form letters

in

"THE NAMES OF THE PRINCIPALL ACTORS"

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UPPER CASE ITALIC LETTERS IN  
"THE NAMES OF THE PRINCIPALL ACTORS."

A Form

The left stroke is long and curved, ending in a dot; the right stroke plain and finished with a straight seriph.

Has a rounded top which gives a flatness to the upper loop.

Large, and extends below the line of writing.

No example

The thin top and the seriph at the base are parallel; the cross-bar is very long

No example

Has slanting seriphs; higher in the middle of the letter.

Curved, with top and bar also curved.

No example

A

B

C

E

F

G

H

I

J

K

B

C

E

G

H

I

K

B Form

No example

Has a nearly horizontal top and well-rounded loops.

Short, and does not extend below the line of writing.

Resembles a script letter.

No example

Well made, and has a stroke extending below the line of writing.

Well made, with horizontal seriphs.

Plain, resembling the roman letter except that it is slanting.

Well made and somewhat delicate. The queue starts from the right upper stroke, at a point near but not touching the upright.

UPPER CASE ITALIC LETTERS IN  
"THE NAMES OF THE PRINCIPALL ACTORS."

A Form

B Form

Well made, with the base and  
seriph parallel.

L L

No example

No example

N

N

A very graceful letter, with a  
long upturned queue.

A very regular oval, shaded  
more heavily on the left side.

O O

No example

The top is curved, and the  
letter resembles the upper  
part of capital B of this form.

P P

No example

Has the characteristic top  
of E and P. The queue is short-  
er than the b form and not  
sharply upturned.

R R

R

Has a flat line at the top; the  
queue is long and turned upward.

Narrower at the top than the  
b form.

S S

S

Has a wider and more angular top  
than the a form.

Broad and very flat at the  
top.

T T

T

Not so wide as the a form,  
and a more delicate letter.

Bowl shaped.

U U

No example

Well made and sharply  
pointed.

W W

No example

SMALL UPPER CASE ITALIC LETTERS IN  
 "THE NAMES OF THE PRINCIPALL ACTORS."

A Form

The left side of the letter commences in a small, curved kern and ends in an upturned foot; bar slightly slanting.

The top is long and only slightly curved; the base narrow; the seriph on the short upright extends well beyond the line.

The long form extending below the line of writing, and having a cross-bar and a curved top.

No example

This is the short form of the letter. The connecting line between the uprights ends in short, curved kerns.

No example

The top commences in a rounded kern and is nearly horizontal. The stem extends to the top of the letter; the queue ends in a short foot, some distance below the line of writing.

A

A

G

G

I

I

L

L

A delicate letter, wide at the base, the seriph and base not parallel.

N

N

No example

O

O

The letter is a perfect oval, and has the slant characteristic of the b form.

R

R

No example

B Form

No example

No example

No example



LOWER CASE ITALIC LETTERS IN  
"THE NAMES OF THE PRINCIPAL ACTORS."

A Form

Slanting, somewhat wide  
at the base .

a

a

Has the slant of the a  
form letters; the oval is rounded  
at the top.

b

b

Well-rounded; if the lower  
line were produced to meet the  
top it would form a perfect o.

c

c

Well-made. The lower part  
of the stem and the oval make a  
somewhat sharp angle, the foot  
close. The stem is usually  
straight until it reaches the  
line of writing.

d

d

If the end of the curve of  
the base line were produced it  
would not form a perfect o.

e

e

Has a well-made o at the  
top and a large kern. The lower  
part is attached at the middle  
point of this oval.

g

g

Somewhat slender; the loop  
is narrow at the top and pointed.

h

h

The kerns at top and base  
correspond.

i

i

B Form

Shows a distinct shoulder at the  
top, and the oval makes an acute  
angle where it joins the stem.

Stands more nearly erect than the  
a form; the oval has a somewhat  
pointed top.

Stands more nearly erect than in  
the a form and is narrow at the  
bottom.

Has a wide loop and the angle  
between the loop and the stem is greater  
than in the a form. The stem turns  
slightly to the right at the base,  
and the foot is free.

If the end of the curve of the base  
line were produced it would form a  
perfect o.

Shorter and wider than the a form,  
and less regular.

Less delicate; the loop is somewhat  
wide at the top.

The kerns at top and base do not  
correspond.

LOWER CASE ITALIC LETTERS IN  
"THE NAMES OF THE PRINCIPALL ACTORS."

A Form

Slender and delicate; the queue not widely spread at base.

Shows a thickness in the stem extending to the kern at the base.

Usually a delicate letter; the right loop is not quite so high as the other.

Somewhat wide; the kern at the base free.

Usually well-made, shaded slightly more on the left than on the right.

The loop is narrow in the bottom part.

Somewhat broad at the top; both kerns are rounded.

There are long and short forms of this letter. The long form is not well made; the stem is a wave line. The short form is curved at the top and nearly straight at the bottom.

B Form

Shaded from the top and in the queue. It is a somewhat heavy letter.

The stem becomes quite narrow before rounding into the kern at the base.

Has level loops; the kern at the base close.

Well-made; the kern at the base close.

Less regular, the top and base usually differing.

The stem is narrow at the top and widens slightly toward the base; the loop is broad at the top.

Not wide, and the kerns do not correspond.

The long form has a wide head and distinct foot. The letter is slanted.

No example of the short form.

LOWER CASE ITALIC LETTERS IN  
"THE NAMES OF THE PRINCIPALL ACTORS."

A Form

The stem is a wave line,  
the foot free.

t

t

Has corresponding kerns.  
The base of the letter is wide.

u

u

Has the first point narrow,  
the second wide at the base.

w

No example.

x

x

Has an open top.

y

y

B Form

The stem is shaded from the  
top. The letter stands nearly  
erect.

The loop is rounded. The  
letter is somewhat narrow at the  
base.

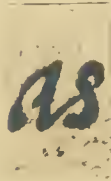
No example

A narrow letter with heavy  
kerns at the base.

Has the second stroke curved  
toward the first.

ITALIC DIGRAPHS IN  
"THE NAMES OF THE PRINCIPALL ACTORS."

The union of a narrow a, pointed at base, with an s having a round head and nearly horizontal base, gives the combination "aa".

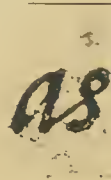


as

No example.

No example.

as



The union of a rounded a not sharp at base, with an s having a round head and flat base, gives the combination "ba".

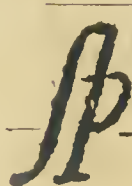
No example.

fi



A well-formed f slanting very little, the greater part of its length, joined with a delicate i with pointed base, gives the combination "ba".

The union of a delicate, well-formed long s with a somewhat heavier p with a rounded loop gives the combination "ab".



sp

No example.

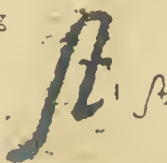
No example.

ss

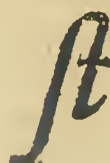


The union of two long s's slanting very little the greater part of their length and ending in distinct marks gives the combination "bb".

The union of a delicate long s having the slant of the a form letter and a slender pointed t slanting in the same direction, gives the combination "aa".

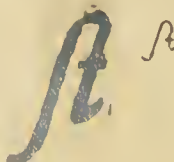


st



The union of a somewhat heavy s having a distinct foot, with a t rounded and wide at base, gives the combination "bb".

The union of a long s like the one just described, and a well-rounded t gives the combination "bb".



st

No example.





"THE NAMES OF THE PRINCIPALL ACTORS"

Arranged for Application of the  
Bi-literal Cipher

TheWo rkese fWill iamSh akesp earec ontai ninga llhis Comed iesHi stori  
esand Trage diest ruely setfo rthac cordi ngtot heirf irstO RJGJN ALLTh  
eName softh ePrin cipal lActo rsina llthe sePla yesWI lliam Shake spear  
eRich ardBu rbadg eJohn Hemmi ngsAu gusti nePhi llips Willi amKem ptTho  
masPo opeGe orgeB ryanH enryC ondel lWill iamSl yeRic hardC owlyJ ohnLo  
wineS amuel lCros seAle xande rCook eSamu elGil burne Rober tArmi nWill  
iamOs tlerN athan Field JohnU nderw oodNi chola sTool eyWil liamE ccles  
toneJ oseph Taylo rRobe rtBen field Rober tGoug heRic hardR obins onIoh  
nShan ckeIo hnRic e

## CONCLUSION

It is hoped that the presentation of the Bi-literal Cipher in the preceding pages, showing its existence in the pages of the 1623 Folio Edition, and of the manner of its decipherment will not be confused with the discredited "discovery" by Ignatius Donnelly. Ignatius Donnelly professed to follow the directions laid down by Bacon in applying a Cipher, but he failed to carry out the very principles he gathered -- and hence his failure. The strength of the Bi-literal Cipher lies in the fact that it is Bacon's own. The "discovery" of the application consists only in the skill and patience which carrying out his directions necessitates.

WHERE IGNATIUS DONNELLEY FELL DOWN ON THE CIPHER.  
He failed to note the difference in the bi-form  
character of type, and missed the application.

510

THE CIPHER IN THE PLAYS.

Then take your interior epistle, reduced to the biliteral shape, and adapt to it letter by letter your exterior epistle in the biform character; and then write it out. Let the exterior epistle be:

DO NOT GO TILL I COME.  
*Example of adaptation.*  
F L Y  
aa hab ab abab a bba  
Do not go till I come.

I add another large example of the same cipher—of the writing of anything by anything.

The interior epistle, for which I have selected the Spartan dispatch, formerly sent in the *Scytale*:

*All is lost. Mindarus is killed. The soldiers want food. We can neither get hence nor stay longer here.*

The exterior epistle, taken from Cicero's first letter and containing the Spartan dispatch within it:

*In all duty or rather piety towards you I satisfy everybody except myself. Myself I never satisfy. For so great are the services which you have rendered me, that, seeing you did not rest in your endeavors on my behalf till the thing was done, I feel as if my life had lost ALL its sweetness, because I cannot do as much in this cause of yours. The occasions are these: Ammonius the king's ambassador openly besieges us with money, the business is carried on through the same creditors who were employed in it when you were here, etc.*

I have here capitalized the words *all* and *is*, supposing them to be part of the sentence, "All is lost," but I am not sure that I am right in doing so. The sentence ends as above and leaves us in the dark. Bacon continues:

This doctrine of ciphers carries along with it another doctrine which is its relative. This is the doctrine of deciphering, or of detecting ciphers, though one be quite ignorant of the alphabet used or the private understanding between the parties: a thing requiring both labor and ingenuity, and dedicated, as the other likewise is, to the secrets of princes. By skillful precaution indeed it may be made useless; though, as things are, it is of very great use. For if good and safe ciphers were introduced, there are very many of them which altogether elude and exclude the decipherer, and yet are sufficiently convenient and ready to read and write. But such is the rawness and unskillfulness of secretaries and clerks in the courts of kings, that the greatest matters are commonly trusted to weak and futile ciphers.

I said to myself: What is there unreasonable in the thought that this man, who dwelt with such interest upon the subject of ciphers, who had invented ciphers, even ciphers within ciphers—that this subtle and most laborious intellect might have injected a cipher narrative, an "interior epistle," into the Shakespeare Plays, in which he would assert his authorship of the same, and reclaim for all time those "children of his brain" who had been placed, for good and sufficient reasons, under the fosterage of another?



# CODE FOR THE BACONIAN BILITERAL CIPHER

AN ALPHABET IN TWO LETTERS.

1	□	□	□	□	□-----	A-----	a	a	a	a	a
2	□	□	□	■	■-----	B-----	a	a	a	a	b
3	□	□	□	■	□-----	C-----	a	a	b	b	a
4	□	□	□	■	■-----	D-----	a	a	b	b	b
5	□	□	■	□	□-----	E-----	a	b	a	a	a
6	□	□	■	□	■-----	F-----	a	b	a	b	b
7	□	□	■	■	□-----	G-----	a	b	b	b	a
8	□	□	■	■	■-----	H-----	a	b	b	b	b
9	□	■	□	□	□-----	I - J-----	a	b	a	a	a
10	□	■	□	□	■-----	K-----	a	b	a	a	b
11	□	■	□	■	□-----	L-----	a	b	a	b	a
12	□	■	□	■	■-----	M-----	a	b	a	b	b
13	□	■	■	□	□-----	N-----	a	b	b	a	a
14	□	■	■	□	■-----	O-----	a	b	b	a	b
15	□	■	■	■	□-----	P-----	a	b	b	b	a
16	□	■	■	■	■-----	Q-----	a	b	b	b	b
17	■	□	□	□	□-----	R-----	b	a	a	a	a
18	■	□	□	□	■-----	S-----	b	a	a	a	b
19	■	□	□	■	□-----	T-----	b	a	a	b	a
20	■	□	□	■	■-----	U - V-----	b	a	a	b	b
21	■	□	■	□	□-----	W-----	b	a	b	a	a
22	■	□	■	□	■-----	X-----	b	a	b	a	b
23	■	□	■	■	□-----	Y-----	b	a	b	b	a
24	■	□	■	■	■-----	Z-----	b	a	b	b	b

ORIGINAL AND PHOTOGRAPHIC FACSIMILE EDITIONS

from which

The Bi-literal Cipher has been Deciphered

By ELIZABETH WELLS GALLUP assisted by KATE E. WELLS

Arranged Chronologically under Names in which Books were Published

EDMUND SPENSER:

Shepherd's Calendar.....	1579
(The first work in which the Bi-literal Cipher was used. Published anonymously but later in Edmund Spenser's name)	
Complaints.....	1591
Colin Clout.....	1595
Fairy Queen.....	1596
Fairy Queen (Second Part).....	1596
Shepherd's Calendar.....	1611
Fairy Queen.....	1613

ROBERT GREENE:

The Mirror of Modesty.....	1584
Planetomachia.....	1585
Euphues—Merando.....	1587
Perimedes—Pandosto.....	1588
The Spanish Masquerado.....	1589
The Spanish Masquerado (Second Ed.)..	1589
A Quip For an Upstart Courtier....	1620

WILLIAM SHAKESPEARE:

Richard The Second.....	1598
Midsummer Night's Dream, (Roberts Ed.).....	1600
Midsummer Night's Dream (Fisher Ed.).....	1600
Much Ado About Nothing.....	1600
Sir John Oldcastle.....	1600
The Merchant of Venice (Roberts Ed.).....	1600
Richard, Duke of York.....	1600
The London Prodigal.....	1605
King Lear.....	1608
King Henry the Fifth.....	1608
Pericles.....	1609
Hamlet.....	1611
Titus Andronicus.....	1611
Richard the Second.....	1615
Merry Wives of Windsor.....	1619
Contention of the Houses of York and Lancaster.....	1619
Pericles.....	1619
Yorkshire Tragedy.....	1619
Romeo and Juliet, no date....	

The First Folio..... 1623

GEORGE FENLE:

The Arraignment of Paris.....	1584
David and Bethsabe.....	1599
Sir Clyemon and Sir Clamydes.....	1599

TIMOTHY BRIGHT:

A Treatise of Melancholy.....	1586
A Treatise of Melancholy (Second Ed.)..	1586

BEN JONSON:

Plays in Folio.....	1616
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CHRISTOPHER MARLOWE:

Edward The Second.....	1622
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FRANCIS BACON:

A Declaration of the Treasons of Essex.....	1601
Advancement of Learning.....	1605
Novum Organum.....	1620
The Parascave.....	1620
Henry The Seventh.....	1622
Historia Vantorum.....	1622
Historia Vitae et Mortis.....	1623
DeAugmentis Scientiarum (London Ed.)..	1623
De Augmentis Scientiarum (Paris Ed.)..	1624
The Essays.....	1625
The Apophthegmes.....	1625
The Miscellany Works.....	1629
Cipher Message by W. Rawley	
The New Atlantis.....	1635
Sylva Sylvarum (Preface by W. Rawley)..	1635
The Felicity of Queen Elizabeth.....	1651
Cipher Message by W. Rawley	
Resuscitatio.....	1657
Cipher Message by W. Rawley	
List of the Lord Chancellors— Resuscitatio.....	1671
Cipher Message by W. Dugdale	

ROBERT BURTON:

Anatomy of Melancholy.....	1628
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CIPHER WRITINGS

Thirteen Plays as follows:

Five Histories:

The Life of Elizabeth  
The Life of the Earl of Essex  
The White Rose of Britain  
The Life and Death of Edward Third  
The Life of Henry the Seventh

Five Tragedies:

Mary Queen of Scots  
Robert The Earl of Essex (my late brother)  
Robert the Earl of Leicester (my late father)  
The Life and Death of Christopher Marlowe  
Anne Bullen

Three Comedies:

Seven Wise Men of the West  
Solomon the Second  
The Mouse Trap

History, in prose commixt with verse, of England and a few Englishmen.

Story in verse of the Spanish Armada.

Bacon's own story of his life in which Marguerite Valois figures.

A number of short poems in French, written for Marguerite, form a part of the story of Bacon's life in France.

Life of Robert Greene

Two Secret Epistles, expressly teaching a cipher.

Completion of the New Atlantis

A Pastoral of the Christ

Bacchantes, a fantasy

Three Notable Translations:

The Iliad	(Homer)
The Odyssey	(Homer)
The Aeneid	(Virgil)
The Eclogues and a few short poems	(Virgil)

Deciphered from  
THE PLAY OF SEJANUS, Edition of 1616,  
by the Bi-Literal Cipher  
by  
Mrs. Elizabeth Wells Gallup.

....

Question, or some other form or manner of inquiry, and answer are your word-signs by which you may worke out my secret story herein co'cealed. This story concerns some of the chief personages of th' realme, first of all, our late despised parent, th' cause and th' renewer o' th' ills that we endured. My sole object doeth appear in this later work--the play of Sejanus.

None know half so well as I, th' underplay carried along in court in order t' secure my withdrawall from an unexampled field, wherein a mother strove against a sonne whose right to th' succession to th' throne she did ignore and co'stantly avoid. Her unbending sterne temper, strong in death, set the seal upon my future as on my past life, since her will was th' law governing both. My owne spirit alone doth atteste how potent for good or for ill the dicta of such a woman may bee.

Here alone is that long epistle to my to-bee decipherer that must be most observed in this worke. Seeke it out. Take my keies and unlocke my inner chamber. There will my hidden secrets be revealed fully, that he that shal willinglie lift the heavy vaile, should now ope th' treasure-casket which contains th' story of my life, as well as my late brother, his death. It is ev'n with wrought-ores thickly covered: gems rare and costive shine upon its sides: in the small room within you will find uncounted treasure, riches beyond your dreames of earthlie acquisition. The whole shall be the reward of my decypherer and will repay most generously his entire devotion to this labour.

As I have said, our newe designe shall give much pleasure, while it so amply rewardeth the true worker. Seeking after any learning is a pleasure; seeking after what is hidden, a delight,--none soe pure--forever epringing up in fresh joy, as th' water of a meadowe spring gusheth forth to th' light.

My next work is not begun here; much of it shall bee found in the playes of Shakespeare which have not yet come out. We having put forth a numbe' of plays i' his theatre, shall continue soe doing since we doe make him th' thrall to our will. Our name never accompanieth anie play, but it frequently appeareth plainly in Cypher for witty minds to translat' from Latin and Greeke. As this is never seen, the secret still remained inside its treasure-house unsought of every one. This is yet hidden as in dim shadowy mists, but soone shall you have the whole of th' most worthy parts of this cypher-writing, wrought much more finely than gold.

FRANCIS BACON



In Book I., where the priest Chryses "was evilly dismissed by Agamemnon," the bi-literal gives the scene thus:

"And the Priest, in silence, walked along the shore of the resounding sea. After a while with many a prayer and tear the old man cried aloud unto Apollo, and his voice was heard."

In the fuller, word-cipher translation this reads:

"The wretched man, at his imperious speech,  
Was all abashed, and there he sudden stay'd,  
While in his eyes stood tears of bitterness.  
The resounding of the sea upon the shore  
Beats with an echo to the unseen grief  
That swells with silence in the tortur'd soul.  
Apart upon his knees that aged sire  
Pray'd much unto Latona's lordly son:

"Hear, hear, O hear, god of the silver bow!  
Who'rt wont Chrysa and Cilla to protect,  
And reignest in this Island Tenedos,  
If ever I did honour thee aright,  
Thy graceful temple aiding to adorn,  
Or if, moreover, I at any time  
Have burn'd to thee fat thighs of bulls and goats,  
Do one thing for me that I shall entreat--  
O Phoebus, with thy shafts avenge these tears."

A little farther on, after Achilles had summoned a council and charged Calchas to declare the cause of the pestilence, there is a hot altercation between Agamemnon and Achilles that even Nestor could not quell. A part of it is rendered thus:

To whom Atrides did this answer frame:  
"Full true thou speak'st and like thyself, yet, though  
Thou speakest truth, methinks thou speak'st not well.  
It is because no one should sway but he  
He's angry with the gods that any man  
Goeth before him; he would be above the clouds,  
His fortune's master and the king of men,  
And here is none, methinks, disposed to yield:  
For though the gods do chance him to appoint  
To be a warrior and command a camp,  
Inserting courage in his noble heart,  
Do they give right to utter insults here?"

There interrupting him, noble Achilles  
Answer'd the king in few words: "Ay forsooth!  
I should be thought a coward, Agamemnon,  
A man of no estimation in the world,  
If what you will I humbly yield unto,  
And when you say, 'Do this,' it is perform'd.  
I, for my part--let others as they list--  
I will not thus be fac'd and overpeer'd.  
Do not think so, you shall not find it so:  
Some other seek that way with patience strive  
With thee, Atrides; thou shalt rule no more  
O'er me."

Photograph from AN INTRODUCTION TO SHAKESPEARE  
by H. H. MacCracken, Ph. D.

F. E. Pierce, Ph. D.

W. H. Durham, Ph. D.

YALE UNIVERSITY.

Published by THE MACMILLAN CO., Dec. 1915.

## CHAPTER XII

### THE PLAYS OF THE THIRD PERIOD—TRAGEDY

THE Second and Third periods slightly overlap; for *Julius Cæsar*, the first play of the later group, was probably written before *Twelfth Night* and *As You Like It*. But the change in the character of the plays in these two periods is sharp and decisive, like the change from day to night. Shakespeare has studied the sunlight of human cheerfulness and found it a most interesting problem; now in the mysterious starlight and shadow of human suffering he finds a problem more interesting still.

The three comedies of this period, partly on account of their bitter and sarcastic tone, are not widely read nor usually very much admired; but the great tragedies are the poet's finest work and scarcely equaled in the history of the world.

**Troilus and Cressida.**—Here the story centers around the siege of ancient Troy by the Greeks. Its hero, Troilus, is a young son of Priam, high-spirited and enthusiastic, who is in love with Cressida, daughter of a Trojan priest. Pandarus, Cressida's uncle, acts as go-between for the lovers. Just as the suit of Troilus is crowned with success, Cressida, from motives of policy, is forced to join her father Calchas, who is in the camp of the besieging Greeks. Here her fickle and sensuous nature reveals itself rapidly. She yields to

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### THE PLAYS OF THE THIRD PERIOD 173

the love of the Greek commander Diomed and promises to become his mistress. Troilus learns of this, consigns her to oblivion, and attempts, but unsuccessfully, to take revenge on Diomed.

While this love story is progressing, meetings are going on between the Greek and Trojan warriors; a vivid picture is given of conditions in the Greek camp during the truce, and particularly of the insolent pride of Achilles. The story ends with the resumption of hostilities, the slaying of Hector by Achilles, and the resolution of Troilus to revenge his brother's death.

It is very difficult to understand what Shakespeare meant by this play. If it is a tragedy, why do the hero and heroine meet with no special disaster at the end, and why do we feel so little sympathy for the misfortunes of any one in the play? If it is a comedy, why is its sarcastic mirth made more bitter than tears, and why does it end with the death of its noblest minor character and with the violation of all poetic justice? From beginning to end it is the story of disillusion, for it sorts all humanity into two great classes, fools who are cheated and knaves who cheat. Some people think that Shakespeare wrote it in a gloomy, pessimistic mood, with the sardonic laughter of a disappointed, world-wearied man. Others, on rather doubtful grounds, believe it a covert satire on some of Shakespeare's fellow dramatists.

**Authorship.**—It is generally agreed that a small part of this play is by another author. The Prologue and most of the Fifth Act are usually considered non-Shakespearean. They differ from the rest of the play in many details of vocabulary, meter, and style.

**Date.** — *Troilus and Cressida* must have been written before 1603, for in the spring of that year an entry in regard to it was made in the Stationers' Register. It must have been written after 1601, for it alludes (Prologue, ll. 23-25) to the Prologue of Jonson's *Poetaster*, a play published in that year. Hence the date of composition would fall during or slightly before 1602. The First Quarto was not published until 1609.

**Sources.** — The main source of this drama was the narrative poem *Troilus and Criseyde* by Chaucer. Contrary to his custom, Shakespeare has degraded the characters of his original, instead of ennobling them. The camp scenes are adapted from Caxton's *Recuyell of the Histories of Troye*; and the challenge of Hector was taken from some translation of Homer, probably that by Chapman. An earlier lost play on this subject by Dekker and Chettle is mentioned in contemporary reference. We do not know whether Shakespeare drew anything from it or not. Scattered hints were probably taken from other sources, as the story of Troy was very popular in the Middle Ages.

**All's Well That Ends Well.** — When a beautiful and noble-minded young woman falls in love with a contemptible scoundrel, forgives his rebuffs, compromises her own dignity to win his affection, and finally persuades him to let her throw herself away on him, — is the result a romance or a tragedy? This is a nice question; and by the answer to it we must determine whether *All's Well That Ends Well* is a romantic comedy like *Twelfth Night* or a satirical comedy bitter as tragedy, like *Troilus and Cressida*.

Helena, a poor orphan girl, has been brought up by the kindly old Countess of Rousillon, and cherishes a deep affection for the Countess's son Bertram, though he neither suspects it nor returns it. She saves the life of the French king, and he in gratitude allows her

to choose her husband from among the noblest young lords of France. Her choice falls on Bertram. Being too politic to offend the king, he reluctantly marries her, but forsakes her on their wedding day to go to the wars. At parting he tells her that he will never accept her as a wife until she can show him his ring on her finger and has a child by him. By disguising herself as a young woman whom Bertram is attempting to seduce, Helena subsequently fulfills the terms of his hard condition. Later, before the king of France she reminds him of his promise, shows his ring in her possession, and states that she is with child by him. The count, unwittingly, and in fear of the king's wrath, repentantly accepts her as his wife; and at the end Helena is expected to live happily forever after.

Disagreeable as the plot is when told in outline, it is redeemed in the actual play by the beautiful character given to the heroine. But this, while it vastly tones down the disgusting side of the story, only increases the bitter pathos which is latent there. The more lovely and admirable Helena is, the more she is unfitted for the unworthy part which she is forced to act and the man with whom she is doomed to end her days. A modern thinker could easily read into this "comedy" the world-old bitterness of pearls before swine.

**Date.** — No quarto of this comedy exists, nor is there any mention of such a play as *All's Well That Ends Well* before the publication of the First Folio in 1623. A play of Shakespeare's called *Love's Labour's Won* is mentioned by Francis Meres in 1598; and many think that this was the present comedy under another name. However, the meter, style, and mood of most of the play seem to indicate a later date. The

THE CHALLENGE OF HECTOR

A Portion of the Translation of Homer's ILLIAD

Deciphered by Elizabeth Wells Gallup

by means of Sir Francis Bacon's WORD CIPHER

The rules for which were obtained

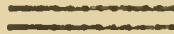
Through his

BI-LITERAL CIPHER

and embracing the passages from the play of

TROILUS AND CRESSIDA

referred to by Professor F.E. Pierce in "An Introduction to Shakespeare" (1915) as  
having been "cribbed" from some translation of Homer, probably that of Chapman.



"Hearken to me! my words come from my breast,  
I speak what's in my heart -- Trojans and Greeks --  
For these known evils are indeed nought else,  
To the expecters of our Trojan part,  
Whose vow is made, and to each Lord of Greece,  
But the protractive trials of King Jove,  
Who in this dull and long-continued truce  
Would find persistive constancy in men,  
Till Troy be taken or yourselves be vanquish'd.



If there be one amongst the fair'st of Greece,  
That holds his honor higher than his ease,  
That seeks his praise more than he fears his peril,  
That knows his valor and knows not his fear,  
To him this challenge—Jove bear witness to't.  
If any come, and by my mortal sword  
His blood be drain'd, Hector shall honor him.  
His armor—I'll unlock the rivets all,  
And crush it, but I will be master of it,  
And bear't to Ilium, to Apollo's temple,  
Yet shall his corse be sent unto the Greeks  
(They who are wont in large-spread hair t'exceed)  
That they erect on Hellespont a barrow,  
In view o' th' sea for men to gaze upon,  
A tomb wherein his corpse shall be interr'd,  
And that hereafter ages may behold  
Where lies the champion Hector's hand did slay.  
My honor and the greatness of my name  
Shall be eternal, for this shall be told.

If to my sword his fate be not the glory,  
If he slay me, mine armor riveted  
He to the hollow vessels shall but bring,  
And triumph in the spoils of Priam's son.  
But that I shall not lose the dues of greatness—  
Of burning in my death—give back my body,  
That Trojans and the dames of Troy may bring  
Hector with triumph home unto his house.



A P P E N D I X

D E S C R I P T I O N S  
of the  
C H A R A C T E R I S T I C S  
of the "c" and "s" forms  
Of Roman Letters and Digraphs of all Sizes

## INITIAL LETTERS.

The ornamental skeleton initial S of the "L. Digges" poem, initial T of "A Catalogue" and initial W of "The Names of the Principall Actors" are all of the a-form. The initial double V of the "I. M." poem is a single character of the b-form, and the solid initial I of "The Prologue" is a-form.

In each of these cases the significance of the letter was determined by the context.



Pro.

P.A.



I. M.

Dig.



Cat.





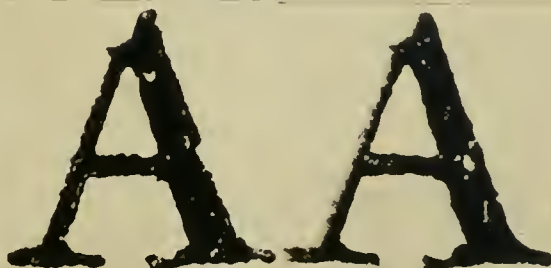
## ROMAN TYPE IN TITLES

The roman type used in the titles, and in the poems themselves for the names of persons and places, is in five sizes. The largest was used in "A CATALOGUE."

### UPPER CASE

#### A Form

Has a heavier line at the left than the b-form, and the width at the bar is greater.  
—Cat.



#### B Form

Is well-made. The right seriph at the base is curved. —Cat.

C



Is a clean-cut, well-made letter, in height corresponding to the other b-form letters.  
Cat.

No example

E



The upper and lower lines not parallel; both kerns slant outward.  
—Cat.

No example

The letter is much broader at the top than the C which is b-form.—Cat.



No example

L



The seriph and base are not parallel. The kern corresponds to the upper kern of E of the b-form. —Cat.

No example

ROMAN TYPE IN TITLES  
UPPER CASE

A Form

Has the breadth of  
the G in the "a" form  
and is shaded at the  
left in the same manner.  
In Cat.



B Form

No example

T



The stem of the letter  
is the same as the L of  
this form, and the kerne  
have the same character.  
In Cat,

No example

V



Has the characteristics  
of the A of this form, and  
has curved kerne at top.  
In Cat.

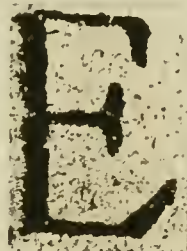
No example

# ROMAN TYPE IN TITLES

The second size has both upper and lower-case letters and is used in the first line of the "Digges" poem, "The Prologue", and "The Names of the Principall Actors".

## A Form

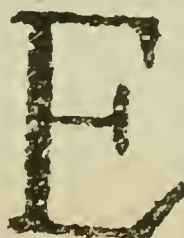
Has a wave line at top and base.-- Dig.



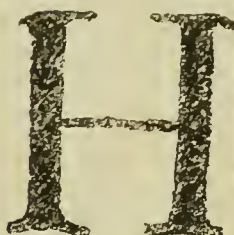
E

## B Form

Has straight lines at both top and base. The letter is well-formed.-- Dig.



Has curved serifs at base; at the top the serifs are slanted, making the letter higher near the middle.-- Dig.



H

No example.

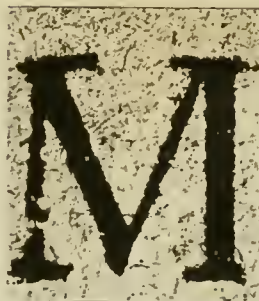
The letter has the height and thickness of the stem of the E of this form.-- Dig.



I

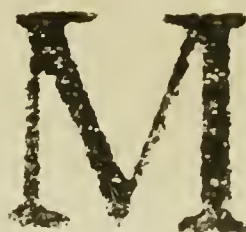
No example.

The serifs at the top resemble those of the H of this form. The second upright is slender; the third line of uniform thickness throughout.-- Dig.



M

The serifs at top and base at the right are horizontal and parallel. The second upright is somewhat heavy; the third line is shaded at the top -- Dig.



Is well-made; slightly pointed at the base.-- Dig.

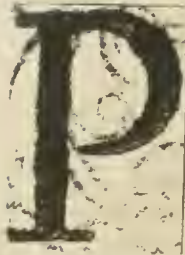


O

No example.

# ROMAN TYPE IN TITLES

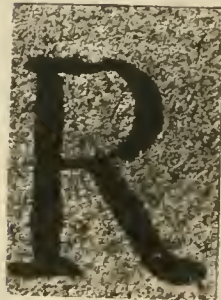
Somewhat heavy.  
The top resembles  
that of the R of  
this form.— Pro.



P

No example.

Wave line shows  
in top. Lower part  
wide, and queue thick  
at the end.— Dig.



R

No example.

Is well-formed,  
somewhat delicate.  
Curves at top and base;  
base nearly equal.—~~P~~A.



S

No example.

Kerns at the top  
do not correspond.  
The letter marked b  
has an accent across  
the right kern.—Dig. &  
Pro.

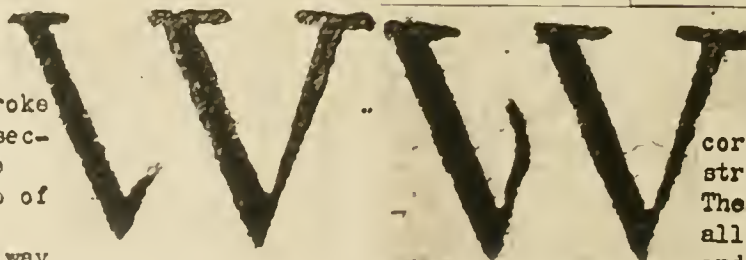


T



No example. The let-  
ter marked b is so marked  
because, although the  
kerns do not correspond,  
it has an accent across  
the right kern.—Dig.

The first stroke  
is not wide; the sec-  
ond is short. The  
serifs at the top of  
the second V are  
slanted in such a way  
that the greatest  
height is near the  
middle.—P.A.



The two heavy strokes  
correspond; the second  
stroke turns to the left.  
The serifs at the top  
all slant downward tow-  
ard the right.— P.A.



ROMAN TYPE IN TITLES  
Second Size--Lower Case

A Form

Is well-made, and wide at top. The lower part of the loop turns upward, making an acute angle with the stem at the base.--P.A.

a

a

a

A Form

A narrow letter not so well-made. The lower part of the loop runs parallel to the upper part, and makes a larger angle with the stem than the a form.--P.A.

e

e

e

A broader and better-made letter than the b form.-- Pro. & P.A.

Narrow. The top turns downward, giving the letter the appearance of falling toward the right.-- Pro. & P.A.

f

f

Slender and delicate. The top has a wide curve and resembles the long g.--P.A.

No example.

g

g

The kern at the top is nearly in line with the upper part of the oval. The lower part is joined to the upper by an angular line at the extreme left.--Pro.

No example.

h

h

h

Somewhat heavy but very clear.--P.A. & Pro.

Delicate. The serifs at base differ in form and direction.-- P.A.

ROMAN TYPE IN TITLES  
Second Size--Lower Case

Wide at top, but becomes more slender toward the base. The dot is small and placed well toward the right.--P.A.

i i

Slender and delicate. The dot is large and placed toward the left.--P.A.

Has the characteristics of the h in this form-- heavy yet clear. The stem lessens in thickness toward the base.--P.A.

k k

A delicate letter, appearing taller than the a-form. The stem is of uniform thickness throughout.--P.A.

The single letter is somewhat heavy at the top, growing smaller at the base.-- Pro. & P.A.

l

No example.

Wide, but very clean-cut and well-made.-- P.A.

m

No example.

Shows a point at the top a little toward the left side.-- P.A. & Pro.

o o

Somewhat flat at top and base.-- P.A. & Pro.

ROMAN TYPE IN TITLES

Second Size--Lower-Case

A Form

No example.

Narrow, with the right kern tending abruptly downward. The r of Prologue is accented.--P.A.

There are long and short forms. The long s is like the f of this form without the extension of the bar at the right. The short s has the curve at the base broader than that at the top.-- P.A.

Somewhat heavy, but very well-made. Its kerns do not correspond in size.-- Pro.

p

P

B Form

A well-rounded loop attached to a slender stem.-- P.A.

r

r

Top of stem angular at left; kern at right rounding and drooping. P.A.

s

r  
s  
f

No example.

u

u

No example.

ROMAN TYPE IN TITLES  
Third Size -- Upper Case.

A Form

A broad letter, the bar not heavy. --P.A. & Dig.

A

B Form

No example.

A well-made letter, large and well-rounded, --P.A. & Cat.

C

No example

A broad well-made letter with horizontal seriphs. --P.A. & Cat.

H

No example

Has a very heavy second stroke and a more slender upright. --Dig.

M

No example

Well-made and clean-cut. --P.A.

N

No example

No example

P

Somewhat narrow; not clean-cut. --P.A.

P

Clean-cut. The kerns do not correspond in shape or direction. --P.A. & Cat.

T

No example

Third Size -- Lower Case

Well-made. The lower line of the loop tends upward and makes a sharp angle with the stem. --Dig., P.A. & C at.

a

a

Somewhat narrower and flatter at the base of the loop. The stem extends below the loop at the right. --P.A.

Large and clean-cut, with good curves. --Dig.

c

c

The top reaches well over the curve at the base. The letter is not so wide as the a-form. --P.A.



ROMAN TYPE IN TITLE  
Third Size — Lower Case

A Form

The stem runs straight to the line of writing and terminates in a distinct, nearly horizontal foot. The loop joins the stem at a low point at the base. — Dig. & Cat. & P.A.

The bar nearly level; the base curves wide. In the Comedies the forms were exchanged, the single letter used as a b-form having a level bar and widely-curved base. — Dig., P.A. & Cat.

Well-made and clean-cut. The bar extends well to the right. — P.A., Cat. & Dig.

No example

Clean-cut. The seriph horizontal; the right seriph somewhat shorter than the left. —

Dig., P.A. & Cat.

Not remarkable in any way and appearing to be classed with similar letters of the a-form, such as l, the stem of the r etc. — P.A. & Cat.

Tall and slender; the stem sometimes tapers slightly toward the base but is often of uniform thickness throughout. — P.A. & Cat.

Clean-cut, symmetrical with wide curves. — P.A. & Cat.

d d

e e

f f

g g

h h

i i

l l

m m

-B Form

The stem turns slightly to the right at the base, and terminates in a short, close foot. The loop rounds into the stem and makes an acute angle with the stem. — Dig. & Cat. & P.A.

The bar tends slightly downward; the curve at the base somewhat narrow. —

Dig. & P.A.

No example

The top is evenly shaded on the sides; the lower loop attached well toward the left side. — P.A.

A somewhat heavier letter than that of the a-form; the second seriph tends downward making the letter appear long on the right side. — P.A. & Cat.

Well-made; somewhat slender and delicate, slightly taller than the a-form letter. —

Dig., P.A. & Cat.

Somewhat heavier than the a-form; the stem narrows slightly half way between the top and the base. — P.A. & Cat.

The left curve leaves the stem at a high point giving the first curve a flat appearance. The last seriph tends slightly downward at the right. — P.A.

ROMAN TYPE IN TITLES  
Third Size -- Lower Case.

A Form

Well-made, but somewhat heavy. The stem is like the letter i of this form--P.A.

The letter is slightly pointed at the left side at the top. -- Dig., P.A. & Cat.

Somewhat wide and flat appearing at the top; the stem is like the i of this form. Dig., P.A. & Cat.

In the single letters there are both long and short forms--the long resembling the f of the same class without the projection at the right which forms the bar of that letter. The short form has narrower curves at the top than the b-form.--P.A. & Cat.

The most striking characteristic is the curve of the base.-- Dig.

No example

Fourth Size--Upper Case.

Broad, with cross-bar placed high.--Cat.

No example

B Form

Slightly taller than the a-form. The stem has the characteristics of the b-form i. The second seriph tends downward at the right.-- P.A. & Cat.

A very symmetrical letter, large and well-rounded.-- P.A.

Slender and well-made; the top turns downward at the right. -- Cat.

The long form occurs only in the digraph "st". The wide curve that would characterize the single letter is retained, the point where the t commences being plainly seen. The short form has wide curves, and is a well-formed letter. -- P.A.

The letter is somewhat heavy; the base a curve on one side only, finishing in a short straight line.--P.A. & Cat.

A wide letter; the top serifs slant upward at the left.--Dig. & Cat.

No example

Very light at the right, well shaded at the left.--Cat.

ROMAN TYPE IN TITLES  
Fourth Size--Upper Case.

A Form

Broad, slightly irregular.--  
Dig. & Cat.

The lines at the top and  
base are not parallel; the  
kerns do not correspond--Cat.

The curve at the top is  
somewhat flattened; the upright  
noticeably long.--Cat.

Broad; the serifs at the  
top slant upward in such a way  
that the letter is highest near  
the middle--Cat.

Simple and plain like the  
uprights of the H--Cat.

The letter is not wide at  
the base, but the slanting toe  
being long gives it a wide appear-  
ance.--Dig.

Large and heavy. There is no  
kern at the top of the second  
upright.-- I.M. & Cat.

Slightly pointed at left of  
top.-- Cat.

D

D

E

E

E

G

G

H

H

I

I

L

L

M

M

O

O

O

B Form

No example

The lines at the top and  
base run parallel; the kerns  
are both shaded. ---Cat.

No example

No example

No example

No example

No example

Top a regular curve; a  
point shows at the base.  
In Cat.

ROMAN TYPE IN TITLES  
Fourth Size--Upper Case.

A Form

The top is somewhat narrow; the queue broad where it joins the loop.--Cat.

Well-formed; somewhat broad near the base; both kerne vertical.-- Dig.

A plain, simple letter, with the top and the seriph parallel, the former usually a thin line.-- P.A. & Cat.

Clean -cut and well-made; the left seriph is curved.--Cat.

No example.

R R

S S

T T

V

W

W

B Form

Slightly broader than the a-form at the top; the queue narrower at the point of attachment. Both letters are accented and respectively change forms.--Cat.

A little smaller than the a form; the upper kern slanting.-- Cat.

Usually heavier than the a form. The top shades somewhat heavily into the kerne, and is not parallel to the seriph at the base.-- I.M.

No example

This letter is a union of two V's, the first losing a seriph by the union. The first stroke is heavier than the third. -- Dig.



ROMAN TYPE IN TITLES  
Fourth Size--Upper Case--Small Caps.

A Form

No example

A



B Form

Plain, not well-made.--Dig.

E



The top and base are not parallel.-- Dig.

The top and base lines parallel.-- Dig.

H



A well-made letter; serifs parallel.-- Dig.

No example

K



The letter is somewhat narrow. The second seriph placed far toward the left at base.-- Dig.

No example.

P



The top tends downward at the right.-- Dig.

No example

R



No example

Level at top unlike the a-form P with which it may be contrasted; the queue short and blunt. -- Dig.

S



No example

The letter is so slanted that it has the appearance of an Italic letter. The top is narrow. ---Dig.

Fourth Size -- Lower Case

a



Broad, well-made; the loop curves upward at the base, making an acute angle with the stem.  
--P.A. & Cat.

No example

ROMAN TYPE IN TITLES  
Fourth Size-- Lower Case.

A Form

The top is a regular curve. The letter is taller than the corresponding letter of the b-form. --P.A. & Cat.

Somewhat slender and delicate. The loop is not so well rounded toward the base as the b-form letter. --P.A. & Cat.

The letter is wide, slender, the bar horizontal. --I.M., P.A. & Cat.

A well-made letter, the curve at the top somewhat wide. --I.M. & P.A.

The most marked feature is prominence at the left of the connecting line between the loops. -- Dig. & Cat.

The letter is somewhat heavy, and is wide at the top of the loop. --I.M., P.A. & Cat.

The kern is sharp and prominent, giving the letter an unnatural appearance. --  
I.M., Dig., P.A. & Cat.

Small at the top and widening at the base. --P.A. & Cat.

c c

d d

e e

f f

g g

h h

i i

l l

B Form

The top and base are somewhat shallow curves. --P.A.

The stem is of uniform thickness throughout; the foot short and straight. The loop joins the stem at a low point. --  
Dig., P.A. & Cat.

Somewhat heavier than the a-form usually; well-rounded; the bar slightly slanting. --  
I.M., P.A. & Cat.

No example.

The lower loop is connected by a curved line. --P.A.

The letter is somewhat more delicate than the a-form and is wide at the base. --  
P.A.

Well-made and regular, but somewhat heavy. --P.A. & Cat.

Shaded from the top; quite narrow at the base. --P.A.

ROMAN TYPE IN TITLES  
Fourth Size--Lower Case

A Form

m m in

The first curve at the top leaves the stem at a high point. -- I.M. & Cat.

A somewhat irregular letter the uprights not corresponding in height or in length of serifs. -- P.A.

Slightly irregular in outline. -- I.M., P.A. & Cat.

Wide at the top; well-made. -- I.M., P.A. & Cat.

The letter has long and short forms. The long form has a wide curve at the top and a slender stem. The short form has narrow curves, ending simply. -- P.A. & Cat.

There are several variants but all curve upward at base and are somewhat narrow. -- I.M., P.A. & Cat.

The letter is usually heavy; the curve at base runs into the stem at a low point; left serif shorter than the right. -- P.A. & Cat.

Top broad; stem short with no curl at foot; stem ends at top in slanting serif. -- P.A.

n n

o o

r r

f P.A. s s

t t

u

u

y

B Form

The curves are regular; the serifs at the base slant downward in a regular succession. -- I.M.

Well-made; a regular curve at the top, and horizontal serifs. -- P.A. & Cat.

The letter is tall and somewhat heavy, but well made. -- P.A.

Narrow; not particularly well-formed. -- P.A. & Cat.

No long form of this class is used. The short letter has shallow curves at top and base, and shows distinct markings at the ends of the letter. -- P.A.

The letter is very wide and flat at the base. -- P.A.

No example

ROMAN TYPE IN FORMS  
Fifth Size--Upper Case.

A Form

No example

Plain and heavy, kern  
at the top vertical.--Pro.

A heavy letter showing  
no light lines.-- Pro.

Top and base not  
horizontal. --I.M.

No example

Plain; well-made.--  
Dig.

A very heavy letter;  
there are no light lines; the  
serifs unlike.-- Pro.

Not at all well-made,  
the fourth line being curved  
outward.-- Dig.

Somewhat narrow at the top;  
not otherwise marked. --Pro.

Like the P of this form  
somewhat narrow at the top. --  
Dig.

B Form

Clean-cut, narrow, bar  
slightly slanting. --Pro.

No example

No example

No example

Somewhat tall and also  
wide between the uprights;  
well-made. --Dig. & Pro.

No example.

No example.

No example.

No example.

No example.

A

A

C

C

D

D

E

E

H

H

I

I

M

M

N

N

P

P

R

R



ROMAN TYPE IN POEMS  
Fifth Size--Upper Case.

A Form

The curves of nearly equal width. --Dig.

A heavy letter but well made; the top and base are parallel -- Pro.

S S

T T

B Form

The curves are somewhat wide; the top narrower than the base; the letter symmetrical. --I.M. & Dig.

The top is a thin bar with kerns of nearly equal length; the top and base are not parallel. -- Pro.

Fifth Size--Lower Case

A Form

A broad, well-made letter; the stem rounds into a free foot. --I.M. & Dig.

The stem is somewhat wide at the top and narrow toward the base; the loop is narrow at the top and rounds low at the base. -- Pro.

The loop rounds into the stem at both point of juncture. --Pro.

Somewhat irregular; the lower part is often narrow. -- I.M., Dig. & Pro.

No example

The loop has a shallow curve at the top, slightly wider than the b-form. -- I.M. & Pro.

Somewhat delicate and well-made; the stem is narrow at the top and widens slightly at the base. -- I.M., Dig. & Pro.

a a

b

d d

e e

f

h h

i i

B Form

The stem bends slightly to the left at the base and the foot turns sharply upward. -- I.M., Dig. & Pro.

No example

The loop shows a slanting line where it joins the stem. -- Pro. & Dig.

A well-made letter with a light bar. --Pro.

A well-rounded top and heavy cross-bar characterizes the letter in the b-form. -- Dig.

The loop leaves the stem with a clear curve; the right seriph is low at the base. -- Dig.

Heavy; of nearly uniform thickness throughout; the upper kern prominent. -- Pro.

ROMAN TYPE IN POEMS  
Fifth Size--Lower Case

A Form

Broad and well-made  
although somewhat heavy.--  
Dig.

The stem is somewhat  
heavy and of nearly uniform  
thickness throughout.--Pro.

The first curve is wider  
than the second.--Dig. & Pro.

Tall and somewhat heavy  
but well-made.-- Pro. & Dig.

Usually well-rounded and  
well placed. --- Dig. & Pro.

Broad; the loop is some-  
what flat at the top.--I.M. & Dig.

The top shows a line at  
the right turning somewhat  
abruptly downwards. --Dig. & Pro.

There are the usual long  
and short forms. The first shows  
a wide top; the curve shallow.  
The short form also has  
a wide top; the base is narrow.--  
Dig. & Dig.

k k

l l

m m

n n

o o

p p

r r

s s

S S

B Form

Somewhat slender and deli-  
cate; serifs carefully placed.--  
I.M.

The letter is often wider  
at the top and narrows gradually  
towards the base.-- Dig.

No example

The letter is often irregular  
having either a narrow top or  
uprights of different lengths.--  
Pro.

The two sides are not  
symmetrical near the top of the  
letter. -- Dig.

A delicate letter with the  
loop well rounded top and bottom.  
The letter occurs in the Digges'  
poem, line 1. It is changed by  
the dot to the a-form.-- Dig.

The upward stroke at the  
right and its downward curve  
correspond in slope and direction  
as would the two sides of an  
isosceles triangle. --I.M., Dig  
& Pro.

The long s has a short curve  
at the top and somewhat slender  
stem.--Dig.

The short form has the line  
at the top long, and appearing  
to follow the curve of the body  
of the letter. --Pro.

k

l

m

n

o

p

r

s

S

ROMAN TYPE IN TITLES  
Fifth Size--Lower Case

A Form

The letter has a wide top and a wide base that becomes nearly horizontal. I.M., Dig. & Pro.

Well-made; slender and somewhat delicate.-- Dig. & Pro.

No example.

t t

u u

x x

B Form

The base of this form turns soon after leaving the stem.-- Dig.

The letter is somewhat heavy and slightly narrower than that of the a form. -- Pro.

A tall, somewhat awkward letter, wider at top than at the base. --I.M.

Digraphs--Third and Fourth Sizes

No example

at

The union of a c having a wide curve at the base with a t showing almost no head above the bar and well curved at the base is the combination ba -- P.A.

The union of f having the curve of the a form prolonged into the dot of the i and a slender i with the top a continuation of the bar of the f is the combination ab. This is found in the fourth size.-- P.A.

fi

No example.

The union of a long slender s having a thin top that rounds into a well curved t is the combination aa. --P.A.

st

No example.

The union of a long, slender s having a thin top that joins a long, narrow based t is the combination ab. -- Dig.

at

at

The union of a strong well-made s with a somewhat wide based t is the combination ba. P.A.





The following list contains examples of the various sizes of type to which arbitrary case numbers have been assigned for convenience.

	Name	Source	Letter	Line
1.	Italic small	L. Digges Poem	<u>at</u>	1
2.	" capitals	" " "	<u>The</u>	2
3.	" small	"Principall Actors."	<u>Richard</u>	2 L
4.	" capitals	" "	<u>Richard</u>	2 L
5.	Roman small	L. Digges Poem	<u>Stratford</u>	4
6.	" capitals	" " "	<u>Stratford</u>	4
7.	Roman small	"Principall Actors."	<u>Tragedies Title</u>	3
8.	capitals	" "	<u>Tragedies</u>	" 3 (same as Case 12)
9.	small	" "	<u>Comedies</u>	" 2
10.	capitals	" "	<u>Comedies</u>	" 2
11.	small	L. Digges Poem	<u>SHAKESPEARE</u>	" 3
12.	capitals	" " "	<u>SHAKESPEARE</u>	" 3 (Same as Case 8)
13.	small	"Principall Actors"	<u>Shakespeare</u>	" 1
14.	capitals	" "	<u>Shakespeare</u>	" 1

# TYPICAL LETTERS IN "I. M." POEM.

## Italic (Case 2)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
A	5	<u>Art</u>	A	5	<u>An</u>
C	6	<u>Can</u>	C	Cat. 5	<u>Comedy</u>
E	Pro. 20	<u>Expectation</u>	E	1	<u>WAR</u>
F	Dig. 7	<u>Fresh</u>	F	2	<u>from</u>
G	Pro. 1	<u>Greece</u>	G	2	<u>Graves</u>
M	Dig. 4	<u>Moniment</u>	M	7	<u>Mortalitie</u>
P	8	<u>Plaudite</u>	P	Pro. 7	<u>Put</u>
R	Pro. 6	<u>Regall</u>	R	8	<u>Re-entrance</u>
S	Dig. 18	<u>Sword</u>	S	4	<u>Spectators</u>
T	2	<u>Tyring</u>	T	Pro. 15	<u>Their</u>
W	3	<u>Wee</u>	W	2	<u>Worlds</u> (dotted to make "A")

## Italic (Case 1)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
a	5	<u>applause</u>	a	4	<u>Spectators</u>
b	4	<u>but</u>	b	3	<u>but</u>
c	8	<u>Re-entrance</u>	c	2	<u>which</u>
d	6	<u>second</u>	d	3	<u>printed</u>
e	1	<u>wondred</u>	e	1	<u>went'st</u>
f	4	<u>forth</u>	f	7	<u>of</u>
g	2	<u>Stage</u>	g	2	<u>Tyring</u>
h	5	<u>with</u>	h	3	<u>thy</u>
i	3	<u>printed</u>	i	7	<u>Mortalitie</u>
l	6	<u>like</u>	l	2	<u>Worlds</u>
m	2	<u>From</u>	m	Dig. 3	<u>must</u>
n	5	<u>enter</u>	n	7	<u>an</u>
o	3	<u>worth</u>	o	2	<u>Worlds</u>
p	3	<u>printed</u>	p	4	<u>Spectators</u>
r	2	<u>Graves</u>	r	4	<u>forth</u>
s	6	<u>second</u>	s	1	<u>so</u>
t	2	<u>Worlds</u>	s	7	<u>That's</u>
u	1	<u>that</u>	t	4	<u>thy</u>
w	3	<u>but</u>	u	1	<u>thou</u>
y	1	<u>wondred</u>	w	5	<u>with</u>
y	4	<u>thy</u>	y	Dig. 2	<u>thy (2nd)</u>

## Italic (Case 3)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
a	Title	Shakespeare	a	P. A. 1 R	Samuel
e	"	Shakespeare	e	Title	Shakespeare
h	"	Shakespeare	h	P. A. 6 R	Nicholas
k	"	Shakespeare	k		-----
p	"	Shakespeare	p		-----
r	"	Shakespeare	r	P. A. 2 L	Richard
∫	"	Shakespeare	∫	P. A. 8 R	Ja <sup>h</sup> eph

## Italic (Case 4)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
S	Title	Shakespeare	S	P. A. 1 L	Shakespeare
W P. A.	5 L	William	W	Title 1	<u>W</u>

## Large Roman (Case 7)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
e	Title	memorie	e	Title	the
f	"	of	f		----
h	"	the	h	P. A. Tit. 6	these
i	"	memorie	i	P. A. " 3	Tragedies
m	"	memorie	m	Title	memorie
e	"	To	o	Cat. Tit. 3	Volume
r	"	memorie	r	P. A. " 3	Tragedies
t	"	the	t	P. A. " 3	set

## Large Roman (Case 8)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
M	Title	M	M		-----
T Cat. Sub. tit.		HISTORIES	T	Title	To

Reference numbers to letters taken from other places.

No.	Letter.	Case.	Form	From	Line	Word.
1	o	7	b	Cat.	Tit. 3	Volume
2	T	8	a	Cat.	Sub-Title	HISTORIES
3	R	7	b	P. A.	Tit. 3	Tragedies
4	W	4	a	P. AA	5 L	William
5	a	3	b	P. A.	1 R	Samuel
6	∫	3	b	P. A.	8 R	Joseph
7	∫	5	b	Dig.	9	Shakespeare
8	∫	1	bb	Dig.	14	must
9	S	2	a	Pro	1	Scene
10	T	2	b	Pro.	15	Their
11	y	1	b	Dig.	2	thy (2nd)
12	C	2	b	Cat.	5	Comedy
13	o	1	b	Dig.	2	which
14	t	5	b	Dig.	4	Stratford
15	M	2	a	Dig.	4	Moniment
16	is	1	bb	Dig.	3	is
17	P	2	b	Pro.	7	Put
18	i	7	b	P. A.	Tit. 3	according
19	S	4	b	P. A.	1L	Shakespeare
20	r	3	b	P. A.	2L	Richard
21	E	2	a	Pro.	20	Expectation
22	S	6	a	Dig.	21	Shakespeare
23	k	5	a	Dig.	1	SHakespeare
24	r	5	a	Dig.	9	Shakespeares
25	G	2	a	Pro.	1	Greece
26	m	1	b	Dig.	3	must
27	h	3	b	P. A.	6R	Nicholas
28	h	5	b	Dig.	9	Shakespeares
29	e	5	b	Dig.	16	Iuliet
30	F	2	a	Dig.	7	Fre/h
31	is	1	ab	Dig.	5	This
32	ot	1	bb	Pro.	20	Expectation
33	i	5	a	Dig.	16	Iuliet
34	R	2	a	Pro.	6	Regall
35	∫	1	ab	Dig.	3	must
36	∫	1	ba	Dig.	3	stone
37	h	7	b	P. A.	Tit 6	these
38	t	7	b	P. A.	3	set
39	p	5	b	Dig	1	Shakespeare (dotted)



## Small Roman (Case 5)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
a	1	Shakespeare	a	1	Shakespeare
e	1	Shakespeare	e Dig	16	Iuliet
h	1	Shakespeare	h Dig.	9	Shakespeares
i Dig.	16	Iuliet	i	7	Exit
k Dig.	1	SHakespeare	k	1	Shakespeare
p	1	Shakespeare	p Dig.	1	SHakespeare
r Dig.	9	Shakespeares	r	1	Shakespeare
✓ t	1	Shakespeare	✓ t Dig.	9	Shake/peares
x	7	Exit	t Dig	4	Stratford
		-----	x	7	Exit

## Small Roman (Case 6)

<u>a form</u>			<u>b form</u>		
Letter	Line	Word	Letter	Line	Word
E	7	Exit	E		-----
S Dig.	21	Shakespeare	S	1	Shakespeare

## Initial Large Roman (Case 10) W---b form.

## Italic (Case 1)

## Digraphs

Digraph	Line	Word	Digraph	Line	Word
<u>ct</u>	5	Act <u>ors</u>	is Dig.	3	is
<u>ot</u>	6	act <u>s</u>	✓ t	1	went ✓ t
<u>ct</u>	4	Spectat <u>ors</u>	—		—
ct Pre	20	Expectat <u>ion</u>	✓ t Dig	3	mu ✓ t
is	8	This	✓ t Dig.	3	✓ t one
is Dig	5	This	✓ t Dig.	14	ni ✓ t
is	3	this			

DOTTED LETTERS

Letters which are changed to the opposite form because of the presence of one or three dots are indicated in the photographs of the alphabets by a large dot above the letter.

"I. M." POEM

<u>line</u>	<u>word</u>	<u>letter</u>	<u>form</u>	<u>changed to</u>
1	soone	o	b	a
2	the(1st)	h	b	a
2	Worlds	W	b	a
3	thought	u	b	a
3	thee	e	b	a
3	printed	e	a	b
4	thou	o	b	a
4	forth	h	b	a
5	<u>enter</u>	e	b	a
5	applause	u	b	a
6	and	n	b	a
6	live	u	a	b
6	part	p	a	b
8	a (1st)	a	a	b
8	a (2nd)	a	a	b
Title	of	o	b	a

TYPICAL LETTERS IN L. DIGGES POEM  
Italic (Case 1)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	1	at	a	6	shall
b	2	by	b	3-	tombe
c	9	each	c	2	which
d	6	fade	d	4	dissolues
e	11	Fire	e	6	Marble
f	6	fade	f	1	fellowes
g	1	length	g	11	cenkring
h	1	length	h	9	each
i	10	rouine	i	2	out-live
k	2	Workes (1st)	k	5	Rooke
l	6	Marble	l	5	aline
m	10	redeaye	m	3	rust
n	11	nor	n	4	Moniment
o	2	world	o	6	looke
p	1	pious	p	14	sped
r	6	Marble	r	7	Posteritie
s	18	spake	s	9	Verse
t	1	pious	t	1	fellowes
u	1	thy	u	1	length
v	5	aline	v. Pro.	24	pious
w	5	view	w	5	voyce
x Pro.	13	view	x	20	we
y	1	six-gated	y	2	express
		thy			thy (2nd)

Digraphs Italic (Case 1)

Digraph	Line	Word	Digraph	Line	Word
fi Pro.	27	firstlings	sh	12	shall
fi Pro.	23	confidence	sh	18	shall
fi	20	fire	sh	6	Prasse
is	8	is	sh	4	dissolues
is	5	This	st	5	still
is	9	is	st	3	st
is	3	is	st	3	stone
ll	10	shall	st	14	st
ll	5	shall			
ll	7	all			
ll	8	shall			
ll		"			
sh	6	shall			
sh	7	Fre sh			

## ITALIC (Case 2)

a form			b form		
Letter	Line	Word	Letter	Line	Word
A	7	<u>A</u> ges	A	11	<u>A</u> ge
B	21	<u>B</u> e	B	22	<u>B</u> ut
F	7	<u>F</u> resh	F Pro	1	<u>F</u> rom
H	10	<u>H</u> ere	H Pro	3	<u>H</u> ave
I	13	<u>I</u>	I	17	<u>I</u>
L	22	<u>L</u> awrell	L	9	<u>L</u> ine
M	4	<u>M</u> oniment	M I. M.	7	<u>M</u> ortalitie
N	11	<u>N</u> or	N Pro.	31	<u>N</u> ow
O	12	<u>O</u> f	O Pro.	5	<u>O</u> f
P	7	<u>P</u> osteritie	P Pro.	7	<u>P</u> ut
S	13	<u>S</u> word	S	20	<u>S</u> hall
T	3	<u>T</u> hy	T	14	<u>T</u> hough
V	9	<u>V</u> erse	V	19	<u>V</u> olumes
W	2	<u>W</u> orkes (1st)	W	3	<u>W</u> orkes (2nd)

## Roman (Case 5)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	1	<u>S</u> Hakespeare	a	11	<u>N</u> aso
d Pro	16	<u>D</u> ardan	d	3	<u>S</u> tratford
e	9	<u>S</u> hakespeare	e	1	<u>S</u> Hakespeare
f		-----	f	4	<u>S</u> tratford
h I. M.	1	<u>S</u> hakespeare	h	9	<u>S</u> hakespeare
i	16	<u>I</u> uliet	i I. M.	7	<u>E</u> xit
k	1	<u>S</u> Hakespeare	k I. M.	1	<u>S</u> hakespeare
l Pro.	16	<u>M</u> elias	l	16	<u>I</u> uliet
m	13	<u>R</u> omans	m		-----
n	13	<u>R</u> omans	n Pro.	9	<u>M</u> enolaus
o	16	<u>R</u> omeo	o	13	<u>R</u> omans
p	9	<u>S</u> hakespeare	p	1	<u>S</u> hakespeare (dotted)
r	9	<u>S</u> hakespeare	r	1	<u>S</u> Hakespeare
✓	1	<u>S</u> Hake/peare	✓	9	<u>S</u> hake/peare
s	13	<u>R</u> omans	s Pro.	16	<u>C</u> hetag
t	4	<u>S</u> tratford	t	4	<u>S</u> tratford
u	16	<u>I</u> uliet	u Pro	17	<u>A</u> ntanandys

Large Roman (Case 14) initial S --- a form



a form			b form		
Letters	Line	Word	Letters	Line	Word
a	Tit 2	deceased	a Cat	Tit. 2	Tragedies
c	" 2	deceased	o P. A.	" 2	containing
d	" 2	deceased	d	" 2	deceased
e	" 2	deceased	e	" 2	the
f	" 2	of	f	"	-----
h	" 2	the	h P. A.	" 5	the
i Cat	" 2	Comedies	i	" 2	Maister
o	" 2	of	o P. A.	" 2	Comedies
r	" 2	Author	r Cat.	" 2	Histories
✓	" 2	deceased	✓	"	-----
t	" 2	the	t Cat.	" 2	the
u	"	-----	u	" 2	Author
At	" 2	Maister			

Roman (Case 10)

A	Tit 2	Author	A	-----
M	" 2	Maister	M	-----

Roman (Case 7)

a form			b form		
Letter	Line	Word	Letter	Line	Word
g signature		Digges	g P. A.	Tit 3	Tragedies
1 "		Digges	i Cat.	" 3	this

Roman (Case 8)

D signature		Digges	D	-----
L "		L. Digges	L	-----
S Tit 3		SHAKESPEARE	S Cat. Sub. Tit.	HISTORIES
W		-----	W " 3	W

Roman (Case 6)

a form			b form		
Letter	Line	Word	Letter	Line	Word
H		-----	H	1	SHakespeare
I	16	Iuliet	I		-----
N	11	Naso	N		-----
R	18	Romans	R		-----
S S	21	Shakespeare	S	4	Stratford

## Roman (Case 11)

## a form

## b form

Letter	Line	Word	Letter	Line	Word
E	Tit 3	SHAKESPEARE	A	Tit 3	SHAKESPEARE
H	" 3	SHAKESPEARE	E	" 3	SHAKESPEARE
K	" 3	SHAKESPEARE	H		
P	" 3	SHAKESPEARE	K		
R		-----	R	" 3	SHAKESPEARE
S		-----	S	" 3	SHAKESPEARE

## Roman (Case 14)

## a form

## b form

Letter	Line	Word	Letter	Line	Word
E	Tit 1	MEMORIE	E	Tit 1	THE
H	" 1	THE	H		---
I	" 1	MEMORIE	I		---
M	" 1	MEMORIE	M	" 1	MEMORIE
O	" 1	TO	C		----
R	" 1	MEMORIE	R		----
T	" 1	TO	T	" 1	THE

## Reference numbers to letters taken from other places

No.	Letter	Case	Form	From	line	Word
1	a	9	b	Cat Tit	2	Tragedies
2	c	9	b	P. A. "	2	containing
3	h	9	b	P. A. "	5	the
4	i	9	a	Cat	2	Comedies
5	e	9	b	P. A. "	3	Comedies
6	8	8	b	Cat	Sub tit	HISTORIES
7	g	7	b	P. A. "	3	Tragedies
8	i	7	b	Cat "	3	this
9	d	5	a	Pro	16	Dardan
10	h	5	a	I. M.	1	Shakespeare
11	i	5	b	I. M.	7	Exit
12	k	5	b	I. M.	1	Shakespeare
13	l	5	a	Pro	16	Helias
14	n	5	b	Pro	9	Menelaus
15	s	5	b	Pro	16	Chetas
16	u	5	b	Pro	17	Antenoridus
17	p	2	b	Pro	1	From
18	H	2	b	Pro	3	Haue
19	M	2	b	I. M.	7	Mortalitie
20	N	2	b	Pro	31	How
21	O	2	b	Pro	5	Of
22	P	2	b	Pro	7	Put
23	v	1	b	Pro	24	voyce
24	x	1	a	Pro	15	sixgated
25	fi	1	aa	Pro	27	firstlings
26	fi	1	ab	Pro	23	confidence
27	r	9	b	Cat	2	Histories
28	t	9	b	Cat	2	the

TYPICAL LETTERS IN "The Prologue."  
Small Italic. (Case 1)

a form

b form

Letter	Line	Word	Letter	Line	Word
a	12	Barke	a	6	Regall
b	24	but	b	15	braus
c	2	Princes	c	23	confidence
d	9	rauish'd	d	10	and
e	25	like	e	14	yet
f	3	of	f	6	from
g	2	Orgillous	g	28	Beginning
h	4	the	h	4	with
i	20	tickling	i	4	with
k	14	Greekes	k	8	ransacke
l	26	Beholders	l	23	Prologue
m	4	ministers	m	6	from
n	10	wanton	n	13	now
o	8	whose	o	6	Crownets
p	30	pleasures	p	19	up
r	12	there	r	6	their
✓	14	vnbruised	✓	8	who/e
s	6	Crownets	s	22	sets
t	3	the	t	24	Authors
u	13	frautage	u	24	but
v	14	vnbruised	v	24	voyce
w	4	with	w	12	deep-drawing
x	15	six-gated	x	5	Sixty
y	24	voyce	y	11	they
z		-----	z	22	Hazard

Digraphs. (Case 1)

Digraph	Line	Word	Digraph	Line	Word
aa	30	aa	✓p	18	Corra/ponsiue
at	24	Actors	✓p	20	✓pirits
et E. M.	6	Age	✓p		
et E. M.	4	Speçtators	✓t	27	fix/tlings
ct	20	Expectation	✓t	8	✓strong
fi	27	firstlings	✓t	23	✓starting
fi	23	confidence	✓t	4	in/truments
fi	30	finde	✓t		
fi	7	is	us Cat.	25	Coriolanus
is	31	'tis	us	2	Orgillous
is Digges	9	is	us Cat.	26	Titus
is Digges	3	is	"		
✓h	20	skitti/h			
✓h	3	✓hippees			
✓h	14	fre/h			
✓h Digges	13	✓hall			
✓h	10	✓leebes			



## Italic capitals. (Case 2)

a form			b form		
Letter	Line	Word	Letter	Line	Word.
A	22	<u>And</u>	A	17	<u>And</u>
B	12	<u>Barke</u>	B	26	<u>Beholders</u>
C	6	<u>Crownets</u>	C	Cat. 5	<u>Comedy</u>
D	13	<u>Dardan</u>	D	Cat. 23	<u>Death</u>
E	20	<u>Expectation</u>	E	I.M. 1	<u>WEE</u>
F	4	<u>Fraught</u>	F	1	<u>From</u>
G	1	<u>Greece</u>	G	21	<u>Greeke</u>
H Digges	10	<u>Here</u>	H	3	<u>Hauc</u>
I	1	<u>Iles</u>	I	25	<u>In</u>
L	27	<u>Leapes</u>	L	30	<u>Like</u>
N	20	<u>Now</u>	N	31	<u>Now</u>
O	3	<u>Orgilleus</u>	O	5	<u>Of</u>
P	7	<u>Phrygia</u>	P	7	<u>Put</u>
Q	9	<u>Queene</u>	Q	10	<u>Quarrell</u>
R	6	<u>Regall</u>	R	I. M. 8	<u>Re-entrance</u>
S	1	<u>Scene</u>	S	5	<u>Sixty</u>
T	2	<u>The</u>	T	15	<u>Their</u>
W	10	<u>With</u>	W	5	<u>Warre</u>

## Small Roman small (Case 5)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	16	<u>Chetas</u>	a	16	<u>Helias</u>
b	16	<u>Timbria</u>	b	--	-----
d	16	<u>Dardan</u>	d	17	<u>Antenonidus</u>
e	16	<u>Troien</u>	e	11	<u>Tenedos</u>
h	16	<u>Chetas</u>	h Digges	9	<u>Shakespeares</u>
i	16	<u>Helias</u>	i	16	<u>Timbria</u>
l	16	<u>Helias</u>	l	26 9	<u>Menelaus</u>
m	16	<u>Timbria</u>	m	--	-----
n	9	<u>Helen</u>	n	9	<u>Menelaus</u>
o	16	<u>Troien</u>	o Digges	18	<u>Romans</u>
r	15	<u>Priams</u>	r	10	<u>Paris</u>
s	10	<u>Paris</u>	s	16	<u>Chetas</u>
t	16	<u>Chetas</u>	t Digges	4	<u>Stratford</u>
u	9	<u>Menelaus</u>	u	17	<u>Antenonidus</u>

# TYPICAL LETTERS IN "The Prologue."

page 3,

## Small Roman Capitals (Case 6).

a form			b form		
Letter	Line	Word	Letter	Line	Word.
A	--	-----	A	17	Antonomidus
C	16	Chetas	C	--	-----
D	16	Dardan	D	--	-----
H	--	-----	H	16	Hollas
M	9	Menelaus	M	--	-----
P	10	Paris	P	--	-----
T	16	Timbria	T	16	Troien

## Large Roman Letters. (In Title)

(Case 13)

a form			b form		
Letter	Line	Word	Letter	Line	Word
e	Title	Prologue	e	Title	The
g	"	Prologue	g	-----	-----
h	"	The	h P. A.	Title 1	Shakespeare
l	"	Prologue	l	-----	-----
e	"	Prologue	e	Title	Prologue
r P. A.	Title 1	Shakespeare	r	"	Prologue
u	Title	Prologue	u	-----	-----

## Large Roman Capitals (In Title) (Case 14)

a form			b form		
Letter	Line	Word	Letter	Line	Word
P	Title	Prologue	P	---	---
T	"	The	T	---	---

Large Roman Initial I line 1--- a form

"THE PROLOGUE."

Reference numbers to letters taken from other places.

<u>No.</u>	<u>Letter</u>	<u>Case.</u>	<u>Form</u>	<u>From</u>	<u>Line</u>	<u>Word.</u>
1	C	2	b	Cat	5	<u>Comedy</u>
2	D	2	b	Cat.	23	<u>Death</u>
3	E	2	b	I. M.	1	<u>WEE</u>
4	H	2	a	Dig.	10	<u>Here</u>
5	R	2	b	K. M.	8	<u>Re-entrance</u>
6	ct	1	ab	I. M.	6	<u>Acte</u>
7	ct	1	ba	I. M.	4	<u>Spectators</u>
8	is	1	ba	Dig.	9	<u>is</u>
9	is	1	bb	Dig.	3	<u>is</u>
10	/h	1	bb	Dig.	13	<u>/hall</u>
11	us	1	aa	Cat.	25	<u>Coriolanus</u>
12	us	1	bb	Cat.	26	<u>Titus</u>
14	h	5	b	Dig.	9	<u>Shakespeares</u>
16	@	5	b	Dig.	18	<u>Romans</u>
17	t	5	b	Dig.	4	<u>Stratford</u>
18	h	13	b	P. A. Tit.	1	<u>Shakespeare</u>
19	r	13	a	P. A. "	1	<u>Shakespeare</u>

# TYPICAL LETTERS IN "A CATALOGUE"

## Italic Capitals (Case 2)

a form			b form		
Letter	Line	Word	Letter	Line	Word
A	26	Andronicus	A Pro	17	And
B Pro	12	Barke	B	35	Britaine
C	29	Caesar	C	5	Comedy
D	15	Death	D	23	Death
E	5	Erreurs	E	12	Ends
F	17	Fir/t	F	20	Fir/t
G	2	Gentlemen	G Pro	21	Greeke
H	10	Henry	H	24	Henry
I Pro	1	Iles	I	27	Iuliet
K	15	King	K	32	King
L	29	Life	L	32	Lear
M	9	Merchant	M	33	Moore
N	13	Night	N Pro	31	Now
O Pro	2	Orgillous	O	33	Othello
R	16	Richard	R I.M.	8	Re-ontrance
S	11	Shrew	S Pro	5	Sixty
T	11	Taming	T	17	The
V	33	Venice	V Dig	19	Volumes
W	3	Wiues	W	3	Windsor
&	16	&	&		

## ITALIC SMALL (Case 1)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	32	Lear	a	13	what
b	30	Macbeth	b Pro.	15	braue
c	18	Second	c	33	Venice
d	31	Tragedy	d	12	Ends
e	30	Macbeth	e	28	Athens
f	21	of	f	18	of
g	11	Taming	g	19	King
h	33	Othello	h	13	night
i	19	Life	i	35	Britaine
k	10	Like	k Pro	8	ransacks
l	33	Othello	l	14	Tale
m	28	Timon	m	11	Taming
n	21	Henry	n	21	Second
o	35	of	o	16	of
p	22	part	p	34	Cleopater
r	34	Cleopater	r	33	Moore
/	3	Wind/or	/	29	Caesar
s	10	As	s	12	Ends
t	11	the	t	28	Athens
u	29	Julius	u	5	Erreurs
w	13	what	w	2	tye
x Pro	15	six-gated	x	22	Sixt
y	17	Henry	y	34	Anthony



## Medium Roman Small (Case 9)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	Tit. 2	seuer <u>all</u>	a	Tit 2	Tragedies
d	" 2	and	d	" 2	Comedies
e	" 2	the	e	" 2	Histories
f	" 2	of	f	" 2	---
h	" 2	the	h P. A.	" 5	the
i	" 2	Comedies	i	" 2	Histories
l P. A.	" 5	all	l	" 2	seuer <u>all</u>
m	" 2	Comedies	m P. A.	" 2	Comedies
n P. A.	" 5	Principall	n	" 2	and
o	" 2	Comedies	o P. A.	" 2	Comedies
r	" 2	seuer <u>all</u>	r	" 2	Histories
✓	" 2	✓seuer <u>all</u>	✓	" 2	---
s	" 2	Comedies	s P. A.	" 2	Comedies
t Dig	" 2	the	t	" 2	the
u	" 2	---	u	" 2	seuer <u>all</u>

## Medium Roman Capitals (Case 10)

a form			b form		
Letter	Line	Word	Letter	Line	Word
C	Tit. 2	Comedies	C	---	---
H	" 2	Histories	H	---	---
T	" 2	Tragedies	T	---	---

## Small Roman Small (Case 7)

a form			b form		
Letter	Line	Word	Letter	Line	Word
a	Tit 3	contained	a	---	---
o	" 3	contained	o P. A.	Tit 3	according
d	" 3	contained	d	" 3	Tragedies
e	" 3	Tragedies	e	" 3	contained
g	" 3	Tragedies	g P. A.	" 3	Tragedies
h	" 3	this	h P. A.	" 3	these
i	" 3	in	i	" 3	this
l	" 3	Volume	l P. A.	" 3	Truely
m	" 3	Volume	m I. M.	" 1	memorie
n	" 3	contained	n	" 3	in
o	" 3	contained	o	" 3	Volume
s	" 3	this	s P. A.	" 3	Tragedies
t	" 3	this	t P. A.	" 3	set
u	" 3	Volume	u	---	---

a form			b form		
letter	Line	Word	Letter	Line	Word
A	Sub-title	TRAGEDIES	A		----
C	"	-----	C	Sub-title	COMEDIES
D	"	TRAGEDIES	D		----
E	"	COMEDIES	E	"	COMEDIES
G	"	TRAGEDIES	G		-----
H	"	HISTORIES	H		-----
I	"	COMEDIES	I		-----
M	"	COMEDIES	M		-----
O	"	HISTORIES	O	"	COMEDIES
R	"	HISTORIES	R	"	TRAGEDIES
S Dig. Title 3		SHAKESPEARE	S		HISTORIES
T	Sub-title	HISTORIES	T		-----
V	Title 3	Volume	V		-----

Large Roman Capitals. (Case 15)

a form			b form		
Letter	Line	Word	Letter	Line	Word
A	Title 1	A	A	Title 1	CATALOGUE
C		--	C	" 1	CATALOGUE
E		--	E	" 1	CATALOGUE
G	" 1	CATALOGUE	G		---
L		---	L	" 1	CATALOGUE
O	" 1	CATALOGUE	O		---
T		---	T	" 1	CATALOGUE
V		---	V	" 1	CATALOGUE

Digraphs

Small Italic (Case 1)

di-graph	Line	Word
<u>fi</u>	17	Fir <u>st</u>
<u>ti</u>	20	Fir <u>st</u>
<u>ti</u> Pro.	28	St <u>arting</u>
<u>ti</u>	1	Temp <u>st</u>
<u>us</u>	25	Coriolanus
<u>us</u>	29	Julius
<u>us</u>	26	Titus
<u>st</u>	7	Lost

Medium Roman Small (Case 9)

di-graph	Line	Word
<u>ti</u>	Title 2	Hi <u>st</u> ories
Large Roman initial <u>T</u> - a form		
no b form		

Diphthong

ae in Caesar Line 29

# "2 CATALOGUE"

Reference numbers to letters taken from other places.

No.	Letter	Case	Form	From	Line	Word
1	h	9	b	P. A.	Tit. 5	the
2	l	9	a	P. A.	" 5	<u>all</u>
3	m	9	h	P. A.	" 2	Comedies
4	n	9	a	P. A.	" 5	Principall
5	s	8	a	Dig.	" 3	SHAKESPEARE
6	e	7	b	P. A.	" 3	according
7	g	7	b	P. A.	" 3	Tragedies
8	l	7	b	P. A.	" 3	Truely
9	m	7	b	I. M.	" 1	memorie
10	A	2	b	Pro	17	And
11	B	2	a	Pro	12	Barke
12	G	2	b	Pro	21	Greeke
13	I	2	a	Pro	1	Then
14	N	2	b	Pro	31	Now
15	O	2	a	Pro	2	Crgillous
16	R	2	b	I. M.	8	Re-entrance
17	S	2	b	Pro.	5	Sixty
18	V	2	b	Dig.	19	Volumes
19	b	1	b	Pro	15	braue
20	k	1	b	Pro	8	ransacke
21	x	1	a	Pro	15	six-gated
22	<i>ft</i>	1	ba	Pro	28	Starting
23	e	9	b	P. A.	Tit 2	Comedies
24	s	9	b	P. A.	" 2	Comedies
25	t	9	a	Dig	Tit 2	the
26	h	7	b	P. A.	Tit 6	these
27	s	7	b	P. A.	" 3	Playes
28	t	7	b	P. A.	" 3	set



# TYPICAL LETTERS IN "PRINCIPAL ACTORS."

## Italic (Case 3)

Letter	a form Line	Word	Letter	b form Line	Word
a	12R	Sh <u>a</u> ncke	a	1R	S <u>a</u> mu <u>e</u> l
b	2L	B <u>u</u> rb <u>a</u> dge	b	2R	R <u>o</u> b <u>e</u> rt
c	11R	R <u>i</u> ch <u>a</u> rd	c	12R	S <u>a</u> n <u>c</u> k <u>e</u>
d	9R	B <u>e</u> n <u>f</u> i <u>e</u> ld	d	2L	R <u>i</u> ch <u>a</u> rd
e	12L	S <u>a</u> m <u>u</u> el	e	5R	U <u>n</u> d <u>e</u> r <u>w</u> ood
g	2L	B <u>u</u> rb <u>a</u> dge	g	7L	G <u>e</u> o <u>r</u> g <u>e</u>
h	10L	R <u>i</u> ch <u>a</u> rd	h	5R	J <u>o</u> h <u>n</u>
i	10L	R <u>i</u> ch <u>a</u> rd	i	2L	R <u>i</u> ch <u>a</u> rd
k	1L	S <u>h</u> a <u>k</u> e <u>s</u> p <u>e</u> a <u>r</u> e	k	13L	C <u>o</u> o <u>k</u> e
l	6R	N <u>i</u> ch <u>o</u> l <u>a</u> s	l	10 L	C <u>o</u> w <u>l</u> y
m	1L	W <u>i</u> ll <u>i</u> a <u>m</u>	m	7R	W <u>i</u> ll <u>i</u> a <u>m</u>
n	4L	A <u>u</u> g <u>u</u> st <u>i</u> n <u>e</u>	n	4R	N <u>a</u> th <u>a</u> n
o	9R	R <u>o</u> b <u>e</u> rt	o	6R	N <u>i</u> ch <u>o</u> l <u>a</u> s
p	8R	J <u>o</u> se <u>p</u> h	p	5L	K <u>e</u> m <u>p</u> t
r	9R	R <u>o</u> b <u>e</u> rt	r	2L	B <u>u</u> rb <u>a</u> dge
✓	11R	R <u>o</u> b <u>i</u> n <u>/</u> o <u>n</u>	✓	8R	J <u>o</u> se <u>p</u> h
s	3L	H <u>e</u> m <u>m</u> i <u>n</u> g <u>s</u>	s	-----	-----
t	5L	K <u>e</u> m <u>p</u> t	t	4R	N <u>a</u> th <u>a</u> n
u	1R	S <u>a</u> m <u>u</u> el	u	2L	B <u>u</u> rb <u>a</u> dge
w	11L	L <u>o</u> w <u>i</u> n <u>e</u>	x	13L	A <u>l</u> e <u>x</u> a <u>n</u> d <u>e</u> r
y	7L	B <u>r</u> y <u>a</u> n	y	9L	A <u>l</u> y <u>e</u>

## Digraphs Italic (Case 3)

Digraph	Line	Word	Digraph	Line	Word
<u>as</u>	6L	Th <u>o</u> m <u>a</u> s	✓p	1L	S <u>h</u> a <u>k</u> e <u>s</u> p <u>e</u> a <u>r</u> e
<u>as</u>	6R	N <u>i</u> ch <u>o</u> l <u>a</u> s	✓✓	12L	C <u>ro</u> s <u>s</u> e
<u>fi</u>	9R	B <u>e</u> n <u>f</u> i <u>e</u> ld	✓t	7R	E <u>c</u> c <u>l</u> e <u>s</u> t <u>o</u> n <u>e</u>
<u>ll</u>	3R	W <u>i</u> ll <u>i</u> a <u>m</u>	✓t	4L	A <u>u</u> g <u>u</u> s <u>t</u> i <u>n</u> e
<u>ll</u>	9L	W <u>i</u> ll <u>i</u> a <u>m</u>	✓t	3R	Q <u>u</u> i <u>t</u> l <u>e</u> r
<u>ll</u>	12L	S <u>a</u> m <u>u</u> el	Roman(case 7)		
<u>ll</u>	8L	C <u>o</u> n <u>d</u> e <u>ll</u>	<u>fi</u>	Tit.3	<u>f</u> i <u>r</u> st
			<u>ll</u>	" 6	<u>a</u> ll
			✓t	" 3	f <u>i</u> r <u>s</u> t



a form			b form		
Letter	Line	Word	Letter	Line	Word
a	Tit. 6	Playes	a		-----
c	" 3	according	c	Tit. 3	according
d	" 3	Tragedies	d	" 3	according
e	" 3	Truely	e	" 6	these
f	" 3	forth	f		-----
g	" 3	gedies	g	" 3	according
h	" 3	forth	h	" 6	these
i	" 3	Tragedies	i	" 3	according
l	" 6	Playes	l	" 3	Truely
n	" 3	according	n	" 6	in
o	" 3	according	o	" 3	to
r	" 3	first	r	" 3	Tragedies
s	" 3	set	s		-----
t	" 3	Tragedies	t	" 3	Playes
u	" 3	their	u	" 3	set
y	" 3	Truely	y	"	-----
	" 6	Playes		"	-----

## Small Roman (Case 8)

a form			b form		
Letter	Line	Word	Letter	Line	Word
P	Tit 6	Playes	P		-----
T	" 3	Truely	T		-----

## Italic (Case 4)

a form			b form		
Letter	Line	Word	Letter	Line	Word
A	2R	Armin	A		-----
B	2L	Burbadge	B	7L	Bryan
C	10L	Cowly	C	8L	Condell
E		-----	E	7R	Ecclestone
F	4R	Field	F		-----
G		-----	G	10R	Gough
H	3L	Hemmings	H	8L	Henry
I	3L	John	I	1L	William
K		-----	K	5L	Kempt
L	11L	Lowine	L	4R	Nathan
N		-----	N		

## Italic (Case 4) Continued.

## a form

Letter	Line
O	3R
P	6L
R	2R
S	12R
T	6R
U	5R
W	9L

Word
<u>Ostler</u>
<u>Poope</u>
<u>Robert</u>
<u>Shanoke</u>
<u>Tooley</u>
<u>Underwood</u>
<u>William</u>

## b form

Letter	Line
O	
P	
R	2L
S	1L
T	8R
U	
W I. H.	Tit 1

Word
-----
-----
<u>Richard</u>
<u>Shakespeare</u>
<u>Taylor</u>
-----
<u>W</u>

## Italic (Case 2)

## a form

Letter	Line
A	Tit. 4
G	" 4
I	" 4
L Pro	30
N	" 4
O Pro	2
R	" 4

Word
<u>ORIGINALL</u>
<u>ORIGINALL</u>
<u>ORIGINALL</u>
<u>Like (reversed)*L</u>
<u>ORIGINALL</u>
<u>Orgillous</u>
<u>ORIGINALL</u>

## b form

Letter	Line
A Dig.	11
G Pro	21
I Pro.	1
N Pro	31
O	Tit 4
R D.M.	8

Word
<u>Age</u>
<u>Greeke</u>
<u>Ilos (reversed)*</u>
<u>ORIGINALL</u>
<u>Now</u>
<u>ORIGINALL</u>
<u>Re-entrance</u>

## Large Roman (Case 13)

## a form

Letter	Line
a	Tit 1
e	" 1
f	" 1
h	" 1
i	" 1
k	" 1
l	" 1
m	" 1
o	" 1
p	" 1
r	" 1
✓	" 1
s	" 1

Word
<u>Shakespeare</u>
<u>The</u>
<u>of</u>
<u>The</u>
<u>William</u>
<u>Workes</u>
<u>William</u>
<u>William</u>
<u>Workes</u>
-----
<u>Shakespeare</u>
<u>Shakespeare</u>
<u>Workes</u>

## b form

Letter	Line
a	Tit. 1
e	" 1
f	" 1
h	" 1
i	" 1
k	" 1
l	" 1
m	" 1
o	" 1
p	" 1
r	" 1
✓	" 1
s	" 1

Word
<u>Shakespeare</u>
<u>Shakespeare</u>
-----
<u>Shakespeare</u>
<u>William</u>
<u>Shakespeare</u>
-----
-----
<u>of</u>
<u>Shakespeare</u>
<u>Workes</u>
-----
-----

Initial Roman W, Line 1L---a form

\* Word(reversed)indicated that in the source from which letter was taken it is of the opposite class.

Letter	a form Line	Word	Letter	b form Line	Word
S	Titl	<u>Shakespeare</u>	S		-----
T	" 1	<u>The</u>	T		-----
W	" 1	<u>Workes</u>	W	Tit. 1	<u>William</u>

Medium Roman (Case 9)

Letter	a form Line	Word	Letter	b form Line	Word
a	Tit. 2	<u>All</u>	a	Tit. 2	<u>and</u>
c Dig.	" 2	<u>deceased</u>	c	" 2	<u>containing</u>
d	" 2	<u>and</u>	d	" 2	<u>Comedies</u>
e	" 2	<u>Histories</u>	e	" 5	<u>Names</u>
f	" 5	<u>of</u>	f		-----
g		-----	g	" 2	<u>containing</u>
h	" 2	<u>his</u>	h	" 5	<u>the</u>
i	" 2	<u>his</u>	i	" 2	<u>Histories</u>
m	" 2	<u>Comedies</u>	m	" 5	<u>Names</u>
n	" 5	<u>Principall</u>	n	" 2	<u>and</u>
o	" 2	<u>containing</u>	o	" 2	<u>Comedies</u>
p	" 5	<u>Principall</u>	p		-----
r	" 2	<u>Histories</u>	r Cat.	" 2	<u>Histories</u>
s	" 5	<u>Actors</u>	s	" 2	<u>Histories</u>
t Dig	" 2	<u>the</u>	t	" 2	<u>the</u>

Digraphs Medium Roman (Case 9)

Digraph	Line	Word	Digraph	Line	Word
of	Tit 5	<u>Actors</u>	ll,	Tit. 2	<u>all</u>
ll	" 5	<u>Principall</u>	/t	" 2	<u>Hi/tories</u>

Medium Roman (case 10)

Letter	a form Line	Word	Letter	b form Line	Word
A	Tit 5	<u>Actors</u>	A		-----
C	" 2	<u>Comedies</u>	C		-----
H	" 2	<u>Histories</u>	H		-----
N	" 5	<u>Names</u>	N		-----
P		-----	P	Tit. 5	<u>Principall</u>
T	" 5	<u>The</u>	T		-----



# "PRINCIPAL ACTORS."

Reference numbers to letters taken from other places.

No.	Letter	Case	Form	From	Line	Word.
1	r	9	b	Cat. Tit.	2	Histories
2	t	9	a	Dig. "	2	the
3	E	7	a	Cat. "	3	-gedies
4	F	4	b	I. M.	Title	Y
5	A	2	b	Dig.	11	Age
6	C	2	b	Pro.	21	Greeks (reversed) *
7	I	2	b	Pro.	1	Iles "
8	L	2	a	Pro.	30	Like "
9	H	2	b	Pro.	21	Now
10	O	2	a	Pro.	2	Orgillous
11	R	2	b	M. M.	8	Re-entrance
12	c	9	a	Dig. Tit.	2	deceased

\* Word(reversed) indicates that in the source from which the letter was taken it is of the opposite class.















C 49 89 .4















